



久須本文雄 Kusumoto Bun'yū (1907-1995)

禪語入門 Zengo nyūmon

Tokyo: 大法輪閣 Daihōrin-kaku Co. Ltd., 1982

An Introduction to Zen Words and Phrases

Translated by Michael D. Ruymar (Michael Sōru Ruymar)

What follows is a translation of Kusumoto Bunyū's (久須本文雄) 1982 book *Zengo Nyūmon* (禅語入門, *An Introduction to Zen Words and Phrases*, Tokyo: Daihōrin-kaku Co. Ltd.), absent its glossary of monastic terms. The main text consists of 100 words and phrases selected by Dr. Kusumoto for exegesis from a variety of sources, but particularly from classic kōan (Zen case) collections like the *Blue Cliff Record*, the *Gateless Barrier*, and the *Book of Serenity*, as well as from the collected writings or sayings of renowned Zen Masters from both China and Japan, like Zen Masters Linji and Dōgen, or, again, from the poetry of such as Han Shan (Cold Mountain) and others. As a genre, there are numerous books of this kind available in Japan, and I have become familiar with two excellent Zengo texts now available to English readers: (i) *Moon by The Window: The calligraphy and Zen insights of Shodo Harada* (Wisdom Publications, 2011), and (ii) *Zen Words Zen Calligraphy* (Tankosha, 1991).

It is evident from the breadth and depth of his commentaries that Dr. Kusumoto brought a lifetime of study to bear on the matter contained herein. Though sketchy, he was born in 1908 and graduated in 1933 from what is now Hanazono University, one of several prestigious institutions at which he was destined to lecture in his areas of specialization: Chinese philosophy and Zen studies. He practiced Zen at Enpuku-ji Temple in Kyoto, and, in his book, expressed gratitude both to Hidane Jōzan Rōshi (Zengo 37), and to Hisamatsu Shin'ichi (Zengo 76). His association with Dr. Hisamatsu (1889-1980), an ardent practitioner of the so-called Japanese tea ceremony (茶道: *chadō* or *sadō*, the Way of Tea) may account for the numerous references to Tea praxis scattered throughout his book. Hisamatsu was the founder of the FAS Association, a name taken from its motto "to awaken to Formless Self, to stand for the standpoint of All mankind, to create Super-historical history," where the "Formless Self" (*musō no jiko*, 無相の自己) is the awakened mind-dharma (*shinbō*, 心法) which penetrates the three times and ten directions. On weekends and during summer breaks, Dr. Hisamatsu's students would regularly avail themselves of the excellent facilities at the Urasenke School of Tea in Kyoto, and one has to wonder whether Dr. Kusumoto was among them, from time to time.

I can claim no special qualifications to translate Dr. Kusumoto's text. I was attracted to his book as a way to come to grips with the metaphors, paradoxes and sheer oddness which abound in Zen expressionism, but I can't claim success in that. Then I thought that adding comments to the selections would bring me to some degree of clarity, but that hasn't been the case in any fundamental way. Consequently, I offer my comments herein to Zengo 1 to 82 and 89 (the last I translated and the first I commented on) only as 'legs painted on a snake' in the hope that someone else may find some value therein. I wouldn't have finished the translation (as I did in 2006) if I hadn't come across McGill University Professor Victor Sōgen Hori's outstanding *Zen Sand: The book of capping phrases for Kōan practice* (University of Hawai'i Press, 2003), which I quote throughout. Finally, I'm not an academic. I did this work very spottily across much time. Even so, I don't think this translation does Dr. Kusumoto a complete disservice. On a more positive note, what I have come to appreciate in this effort is that, whether theist, atheist or agnostic, Zen offers a path to a non-egoic experience of a seamless reality in which we live, breathe and have our being, whether we choose to admit it or not, such that, in a pragmatic sense, it makes no difference whether God, Brahman or Buddha Nature etc. are regarded as an ontological reality, as organized religions (other than Buddhism) profess, or are reduced to shorthand for the entirety of the known and unknown laws of Nature by materialistic atheists like Albert Einstein, or are simply viewed as useful reifications of the formless, free and unhindered *svachitta* (*jishin*, 自心: self-mind) of one who has grasped that *engi soku ze kū, kū soku ze engi* (縁起即是空 空即是縁起: conditioned genesis is emptiness, emptiness is conditioned genesis), as in Zen. – Sōru (2014)

Author's Foreword

Non-dependence on words and letters, a special transmission outside of the scriptures, direct pointing to the heart-and-mind of man, and a seeing into one's Nature which is the attainment of Buddhahood, are the distinguishing characteristics of Zen. That is the Zen Dharma transmitted to China by the First Patriarch, the Great Master Bodhidharma. Following the Sixth Patriarch, Zen Master Huineng, Zen split into Five Houses and Seven Schools, and eventually flourished. It was then brought to Japan by Patriarchs and Masters like Eisai, Dōgen and Yinyuan (Ingen), where it has prospered up to the present time. It was through that transmission of the lamp of Zen that Zen came to be instrumental in the development and formation of Japan's spiritual cultures, and I expect that its future role, too, will be truly great.

Zen values the human mind. Brushing aside that which soils the mind and exhaustively seeking out one's Original Mind or Buddha Nature - in other words, pure human nature, the Real Self - its sole aim is building true human character. Zen does not toy with words, whether written or spoken. Being a religion of action that relies on self-exertion (*jiriki*), it demands active religious experience, individual practice and individual attainment - to know for yourself whether the water is hot or cold.

While reading, it is vital to truly appreciate that Zengo are words and phrases which Zen monks have grappled with in deadly earnest in the course of rigorous training. We should grasp the life that throbs, and the ideas that live on, even now, within Zengo. I hope that, apart from your intellectual grasp of them, you will take up these Zengo, which harbour that life and thought, as mottos for living.

This book is a selection of one hundred Zengo of the highest strain, unpacked, easily and clearly explained in terms that are as ordinary as possible. The Meditation Hall jargon (*zendō yōgo*) appended at the end¹ is a selection from the *Zendō* (Meditation Hall) of two hundred and eighty vocabulary items with definitions, for those who start to practice Zen and pursue the Truth, or those who are new to Zen in general. I will be happy if this is even a little useful for understanding Zen, or for character building and the art of living.

¹ Translator's Note: The glossary of Meditation Hall jargon is not included in this translation but can be found by consulting the original text.

From the Translator

This is dedicated to the memory of Michael Angelo Ruymar, Mabel Marie Armstrong (Foster), Zen Master Kobori Nanrei Sōhaku, and many others I wish were here. I am grateful for the kindness of the Hosoya family and the Urasenke Foundation, without whom I would not have survived in Japan, or have learned anything whatsoever. The publisher of *Zengo Nyūmon*, Daihōrin-kaku, has generously permitted its English translation to be released in this format. Please respect the copyright which governs it and the appended commentaries, and do not divert any portion of this material for sale or purchase in any manner or medium. – Michael Sōru Ruymar (March 2014)

Zengo 1

無

Zengo: *Mu*

Translation: No

Source: *Mumonkan (The Gateless Barrier)*: 1

In Tang dynasty China there was a well-known monk named Zhaozhou Congshen (778-897) who lived a long life of one hundred and twenty years. His skilled elucidation of the Truth and his instruction to the congregation of monks was like light revealed from his mouth, as in the expression “his lips flashed light.” Because Reverend Zhaozhou did not use the “stick and shout,” just verbal instruction, his Zen-style was called “lip and mouth” Zen.

One time a monk asked Zhaozhou, “has a dog the Buddha-nature or not,” and Zhaozhou responded, “*Mu!*” i.e. “No!” The monk asked his question recalling Śākyamuni Buddha’s instruction that “all sentient beings have the Buddha-nature.” This is no different from the monk’s having pressed Zhaozhou, ‘if you say that “the dog has no Buddha-nature,” aren’t you calling the Buddha a liar? But if you say that “it has,” then why was it born a beast?’

Zhaozhou responded “*Mu*,” but also with “*U*,” i.e. “it has,” to the identical question of another monk. Anyone would harbour doubts over Zhaozhou’s intention in responding with utter contradictories like “no” at one time and with “yes” at another to the same question. To Zhaozhou, however, there was nothing particularly odd in responding with “Yes” and with “No” to the monks’ inquiries. His “*U*” and “*Mu*” are not the *u-mu* of “it has,” or, “it has not.” In general, it is common sense to regard *u* and *mu*, “it has” and “it has not” as opposites. However, Zhaozhou’s *U* and *Mu* have an elevated dimension of meaning that surpasses the common-sensical. They allude to absolute Nothingness (*zettai Mu*) beyond dualistic ideations, as explained by Nishida Kitarō (1870-1945), the Zen-inspired founder of the Nishida School of Philosophy. So long as one remains in the grip of relative ideations like “yes” versus “no,” one will be unable to calm the mind that gives rise to delusions and vexations. Consequently, as in the saying that “a moment’s transgression into relativity (*u-mu*) and your life is lost,” Zhaozhou admonished that as soon as a single discriminating thought or attachment arises, your life will be lost, which is to say, your Original Face (*honrai no menmoku*) will be lost and your Buddha-nature will be unobtainable.

In the Zen school, *Mu* is a first kōan (a problem for solution) that is given to a practitioner, and is a barrier-gate (*kan-mon*) to the Zen sect. By means of the kōan *Mu*,

discriminative knowledge and delusory thoughts are swept aside, and the root of those afflictions is severed. One is to confront the *Mu* kōan with the entirety of one's body and spirit, and penetrate it having abandoned all notions of subject and object. In a word, the mental state of no-mind (*mushin*) and no-self (*muga*) is the state of *Mu* wherein the mind obtains freedom and ease. Because *Mu* directly expresses the teachings of Zen, it may well be described as a "word-representation" of Zen. If you constantly bear in mind the meaning of *Mu* as your primary goal while reading, I feel that you may well come to understand the Zengo explained hereafter.

COMMENT

"The dog! The Buddha-nature!

The perfect manifestation; the teaching of Truth.

The slightest transgression into relativity (*u-mu*, 有無: yes or no)

And your life is lost!"²

According to *The Recorded Sayings of Zhaozhou*, after the Master responded with *Mu* (無, no) to his inquiry about the dog and the Buddha-nature, the inquiring monk protested that, "from Buddhas above to ants below, all have the Buddha-nature (*busshō*, 仏性). Why is it that the dog does not?" The Master responded, "because it has 'karmic-consciousness,'"³ in other words, it is the very 'nature of karmic ignorance' (*goshikishō*, 業識性) making it so. 'Karmic ignorance' is no different from "generation-extinction nature" (*shōmetsusei*, 生滅性: *utpādanirodha*), the characteristic of cyclic existence (*rinne*, 輪廻: *saṃsāra*) held in common by all living beings, from which the Buddhist traditionally seeks release. Even so, on another occasion with another monk, the Master responded with *U* (有, yes, it has). The monk went on to inquire why, then, the dog was born a beast. An entangled question, but Zhaozhou responded that, for others' sake, "知つて故らに犯す: it knew yet still transgressed."⁴ This is the intentional birth (*saṃcintya-bhavopapatti*, willingness to take rebirth in this world) of a Bodhisattva. Is the dog, then, a Bodhisattva?

² Hirata Takashi, *Mumonkan: Zen no Goroku 18* [*The Gateless Barrier: Zen, the recorded sayings v. 18*]. Tokyo: Chikuma Shobō (10 June 1986) 15 & 16 [hereinafter, *Mumonkan: Zen no Goroku 18*].

³ Akizuki Ryōmin, *Jōshū Roku: Zen no Goroku 11* [*The Recorded Sayings of Zhaozhou: Zen, the recorded sayings v. 11*]. Tokyo: Chikuma Shobō (10 June 1985). Dialogue 132 at 130-131 [hereinafter, *Jōshū Roku: Zen no Goroku 11*].

⁴ Victor Hori (tr.), "Teisho on Joshu's Dog" by Shaku Soen in James Ishmael Ford & Merlissa Myozen Blacker (eds.), *The Book of MU: Essential writings on Zen's most important koan* (Boston: Wisdom Publications, 2011) 35 at 36. 知而故犯: *shitte kotosara ni okasu* (to know and yet to transgress) is an expression used in Cases 47 and 55 of the *Blue Cliff Record*.

Buddhism teaches us that all things are characterized by impermanence (*shogyō mujō*、諸行無常), suffering (*sangai kaiku*、三界皆苦), absence of substantiality or selfhood (*shohō muga*、諸法無我), and Conditioned Genesis (*engi*、緣起), as in the formula: “when this exists, that comes to be; with the arising of this, that arises. When this does not exist, that does not come to be; with the cessation of this, that ceases.”⁵ However, it also asserts that Nirvāṇa is quiescence (*nehan jakujō*、涅槃寂靜: Zengo 25), and the Zen tradition acknowledges that “Old Shakya, when he was at the foot of the Mountain of True Awakening, on lifting up his head and seeing the morning star appear, suddenly awakened to Tao. Thereupon he said with surprise, ‘How wonderful! All sentient beings are endowed with the intrinsic wisdom and virtuous characteristics of the Tathāgata. Only because they cling to their deluded thinking they are not able to prove this.’”⁶

In the *Nirvāṇa Sūtra*, the Tathāgata (Buddha) averred that “the Buddha-nature is neither “is” nor “not is”; it is “is” and “not is”,”⁷ but this expression of liberation from all delusory, dualistic points of view, here represented by eternalism versus nihilism, equates the Buddha-nature with the right understanding of *Śūnyatā* or Emptiness (*kū*、空) as outlined in Nāgārjuna’s (c. 2nd century) Middle Path: “the victorious ones have said that emptiness is the relinquishing of all views. For whomever emptiness is a view, that one will accomplish nothing.”⁸ This is the great emptying activity of Nishida Kitaro’s aforementioned non-relative Nothingness (*zettai Mu*、絶対無), that which empties even itself, enabling insight into the self-identity of non-relative contradictories (*zettai mujunteki jiko dōitsu*、絶対矛盾の自己同一: Zengo 55). Zhaozhou was free to affirm or to deny as he pleased.

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無無無無無
無無無無無
無無無無無

No! No! No! No! No!

⁵ *Bahudhātuka Sutta: The Many Kind of Elements* in Bhikkhu Nanamoli & Bhikkhu Bodhi (trs.), *The Middle Length Discourses of the Buddha: A translation of the Majjhima Nikāya* 3rd ed. (Sommerville, Massachusetts: Wisdom Publications, 1995) at 927 [hereinafter, *Majjhima Nikāya*].

⁶ Isshū Miura & Ruth Fuller Sasaki, *Zen Dust* (New York, NY: Harcourt, Brace & World, Inc., 1966) at 255 [hereinafter, *Zen Dust*].

⁷ Kosho Yamamoto (tr.) & Dr. Tony Page (ed.), *The Mahayana Mahaparinirvana Sutra: Last and most impressive teachings of the Buddha about Reality and the True Self* (F. Lepine Publishing: ©2008 François Lépine) at 433 [hereinafter, *The Mahaparinirvana Sutra*].

⁸ Jay L. Garfield (tr.), *The Fundamental Wisdom of The Middle Way: Nāgārjuna’s Mūlamadhyamakakārikā* (New York, NY: Oxford University Press, 1995) at 212 [hereinafter, *The Fundamental Wisdom of The Middle Way*].

No! No! No! No! No!
No! No! No! No! No!
No! No! No! No! No!

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有有有有有

Yes! Yes! Yes! Yes! Yes!
Yes! Yes! Yes! Yes! Yes!
Yes! Yes! Yes! Yes! Yes!
Yes! Yes! Yes! Yes! Yes!

A moment's transgression into relativity (*u-mu*, 有無) and your Buddha-nature is lost!

今人專求無念而終不可無。
只是前念不滯、後念不迎。
但將現在的隨緣打發出去、
自然漸漸入無。

Nowadays people only seek no-thought but in the end are unable to grasp Nothingness.
It's just not clinging to prior thoughts nor engaging with succeeding thoughts.
But abandon your pursuit of current conditions
And naturally, gradually, you enter Nothingness.⁹ – *Vegetable Roots Discourse*

As a kōan (公案), it is the task of the Zen practitioner not to meditate upon Zhaozhou's *Mu*, but rather to *kufū* (功夫) it, i.e. to work on, consider, inquire into, or look intently into the kōan *Mu*, "knowing that its solution lies within the koan itself and can be realized only when he and the koan have become completely one."¹⁰ In other words, the student practitioner is to exhaustively *kufū* "Mu," regardless of whether it means "yes" or "no." In that connection, Daisetz Teitaro Suzuki (1870-1966), in his lifetime the world's foremost authority on Buddhism, reported that on the fifth day of a session of intensive training, "I ceased to be conscious of *Mu*. I was one with *Mu*, identified with *Mu* so that there was no longer separateness implied by being conscious of *Mu*. This is the the real

⁹ Adapted from Robert Aitken & Daniel W.Y. Kwok (trs.), *Vegetable Roots Discourse* (Shoemaker & Hoard, 2006) at 137 [hereinafter, *Vegetable Roots Discourse*] where it is translated: "if you are set upon achieving no-mind, in the end you do not achieve it. The only thing to do is not allow a previous thought to linger and not to welcome a succeeding thought. When you have once dispatched current desires, you enter gradually into *Mu*."

¹⁰ *Zen Dust supra* Note 6 at 257.

state of *samadhi*. But this *samadhi* alone is not enough. You must come out of that state, be awakened from it, and that awakening is *Prajna*.¹¹ That moment of coming out of the *samadhi* and seeing it for what it is – that is satori. When I came out of that state of *samadhi* during that *sesshin* I said, “I see. This is it.” I have no idea how long I was in that state of *samadhi*, but I was awakened from it by the sound of the bell. I went to *sanzen* with the Rōshi, and he asked me some of the *sassho* or test questions about *Mu*. I answered all of them except one, which I hesitated over, and at once he sent me out. But the next morning early I went to *sanzen* again, and this time I could answer it. I remember that night as I walked back from the monastery to my quarters in the Kigenin temple, seeing the trees in the moonlight. They looked transparent and I was transparent too.”¹²

I have lost my eyes, they are nowhere to be found;
But plum blossoms open again on last year’s branches.¹³

¹¹ “*Samadhi* means a state of intense concentration, in which the subject becomes identified with the object. This is often mistaken for *prajna*-intuition. So long as there is no *prajna* awakening, *samadhi* is merely a psychological phenomenon.” D.T. Suzuki, *Studies in Zen* (New York, NY: Dell Publishing Co., Inc., 1955) at 127 [hereinafter, *Studies in Zen*].

¹² D.T. Suzuki, *The Field of Zen* (New York, NY: Harper & Row, 1970) 10-11. Suzuki’s experience is sometimes referred to as “lightness and ease in body-mind” (*kyōan no shinjin*, 輕安の身心).

¹³ *Gansei o shikkyaku shite motomuru tokoro nashi, baika arata ni hiraku kyonen no eda*. Victor Sōgen Hori, *Zen Sand: The book of capping phrases for kōan practice* (Honolulu, Hawai’i: University of Hawai’i Press, 2003) at 503 [hereinafter, *Zen Sand*].

Zengo 2

喝

Zengo: *Katsu*

Translation: Kwätz! (A great shout.)

Source: *Rinzairoku* (*The Record of Linji*)

Katsu is a great shout that is used with various shades of meaning in the Zen sect.

1. As a strong rebuke, it is a so-called “thunderous shout” (*daikatsu hitokoe*), also called a “thundering at” or “bawling out” (*ikkatsu karawasu*).
2. Intoned in a loud voice, there’s the (i) *kassan*, Announcing Visit (i.e. *san* used as a greeting to announce one’s presence), the (ii) *kassan*, Announcing Dismissal (i.e. *kaisan*, used to announce dismissal or dispersion), and the (iii) *kasshiki*, Announcing Meals (i.e. the office of the *Kasshiki Anja* who announces the menu and to proceed to eat to the congregation of monks).
3. Again, there’s the *kappa* Breaking Kwatz, a loud dressing down by a Master as a method to guide practitioners. Like the first one, this third *katsu* will unfold spiritual awakening (*satori*).

Nowadays, the kwatz is also often used in Dharma Talks and during Offerings of Incense and Dharma Words.

Speaking of the kwatz, it may be said that no one made as much use of it as did Zen Master Linji, i.e. Zen Master Linji Yixuan (d. 867), an eminent monk of the Tang dynasty and Patriarch of the Linji (Rinzai) sect. It is stated some eight times in the *Rinzairoku* that “the Master gave a kwatz.” It is also said that the kwatz came into use from the Tang dynasty on, and that Zen Master Mazu Daoyi (d. 788) was the first to transmit it to Zen Master Baizhang Huaihai (724-814), some eighty years before Zen Master Linji. It is recorded in fascicle six of the *Transmission of the Lamp* that Mazu’s kwatz rendered Baizhang deaf and partially blind for three days, thereby making it known that it was a great shout indeed, like a hundred thunderclaps.

As a means to guide and to prevail upon his monks, Linji classified the kwatz into four types, set out in the *Rinzairoku*.

1. “Sometimes the kwatz is like the Jewel-sword of the Vajra-king.”

The Vajra or Diamond (*kongō*) means that which is hard (solid), or that which is hard and sharp (being sharp, it can easily cut anything). So we speak of “the strength of a diamond,” or “the integrity of a diamond” (something unable to be rent by anything). Hard and indestructible, when *kongō* is used in compounds we have: *kongōshin* or “diamond mind” (a firm spirit); *kongōriki* or “diamond strength” (Herculean strength); *kongōseki* or “diamond stone” i.e. a “diamond;” and *kongōzōri* or “diamond [durable] sandals.” The King (*Ō*) is the one who personifies the Vajra-diamond. This phrase is about the dynamically functioning kwatz which is like taking up the hardest, sharpest and most famous blade to cut off all of one’s illusions and delusory notions.

2. “Sometimes the kwatz is like a golden-haired lion crouching on the ground.”

This is the kwatz that confers authority and power, like that of the golden-haired lion, king of beasts, with its magnificent figure crouched on the ground in high readiness, master of its domain. In case 39 of *The Blue Cliff Record*, Zen Master Yunmen Wenyan (d. 949), the founding Patriarch of the Yunmen (Unmon) sect at the close of the Tang dynasty, turned this into a *kōan*. Responding to a question, Yunmen said: “a golden-haired lion.”

3. “Sometimes the kwatz is like a sounding rod and shade grass.”

A “sounding rod” is a tool that fishermen use to catch fish, and “shade grass” is grass that is floating on the surface of the water. Attaching cormorant feathers to the tip of a pole and probing the water for fish, inducing them to gather in the shadow of floating grass, is to take them with a “sounding rod and shade grass.” Again, it is said that these are burglar tools, a bamboo pole and shade grass (a straw raincoat or straw man), that are used to spy on the activities in a house before burglarizing it. In any case, it is a metaphor for inserting a probe to sound out a student. Or, turning this around, it is a test of the Master’s character in response to a student’s probing. It is a penetrating kwatz that will sound out and see through the other’s capacity.

4. “Sometimes the kwatz does not function as a kwatz.”

This is the kwatz of surrendering to nature, just as it is, without the addition of any artificialities, called “the natural and free kwatz” (*nin’un jizai no katsu*), or, “the natural and effortless kwatz” (*nin’un musa no katsu*). It is also called “the purposeless kwatz” (*mukuyō no katsu*). This too is a kwatz that defers to the activities of nature without the addition of any constructs, and that does not permit the operation of a single thought. This kwatz may be called “the shout from no-shout” (*mu-katsu no katsu*). This fourth kwatz is the highest order kwatz, and it is herein that is Linji’s wondrous *topos*.

Penetrating Linji’s *katsu*, one reaches the culmination of Zen. *Katsu* is a meaningless word, but within that meaninglessness are gleanings of truth, the essence of

Zen. Because *katsu* expresses the state of mind of awakening (*satori*), it has power and piercing affectivity. A kwatz-shout which is mere form or echoic, however, has no living function, and is utterly meaningless.

COMMENT

師便喝。

The Master gave a shout. – *The Record of Linji*

A contemporary reader of Zen Master Baizhang Huaihai's shout induced debilitations may be inclined to think that he had suffered a stroke. Most will be aware only of the *ki'ai* (気合) used in the martial arts to focus the power of body, mind and breath at the moment of attack, and some may have heard how the tiger's roar harbours subsonic frequencies which temporarily paralyze its prey. Fewer yet will have pulled at a tiger's whiskers and encountered the Zen shout, but "you can't get a tiger cub without entering a tiger's lair."¹⁴ D.T. Suzuki provided a test question on *katsu*: "Rinzai [Linji] with all his astuteness omits a fifth "*Kätz!*" Do you know what that is? If you do, let me have it."¹⁵

It is said that when Zen Master Quanhuo of Yantou (827-887) was run through by brigands, his shout was heard for miles around. When Zen Master Hakuin Ekaku (1686-1769), well known for his legacy of paintings and calligraphic works, encountered this story at nineteen, he despaired of his own future in Zen. After all, if such a terrible thing could befall such a great master, what chance did he have? At twenty-four, he concealed himself inside a shrine near the Eigan-ji Temple in Echigo. At around midnight on the seventh and final night of his focused work (*kufū*) on the kōan *Mu* (Zengo 1), the boom of a bell from a distant temple reached his ears, whereupon his body and mind dropped completely away (Zengo 89) and he rose "clear of even the finest dust." Overwhelmed with joy, he bellowed at the top of his lungs, "Old Yantou is alive and well!"¹⁶ Unimpressed with his penetration of *Mu*, however, Zen Master Shōju Dōkyō Etan (1642-1721) would refer to him only as a "poor, hole-dwelling devil." Eventually, Hakuin was knocked unconscious by an irate, broom-wielding parishioner, but when he came to, he finally understood a number of kōan which had troubled him, and Shōju

¹⁴ *Koketsu ni irazunba, ikadeka koji o en*: without entering the tiger's lair, how will you take the tiger's cub? *Zen Sand supra* Note 13 at 331.

¹⁵ Daisetz T. Suzuki, *Zen and Japanese Culture* (Princeton, NJ: Princeton University Press, 1971) at 66. Suzuki may have had Song court official Ma Fang's preface to Linji's *Recorded Sayings* in mind: "one more shout remains; it needs further investigation."

¹⁶ Norman Waddell (tr.), *Wild Ivy: The spiritual autobiography of Zen Master Hakuin* (Boston, MA: Shambhala Publications, Inc., 1999) at 26.

ceased his taunting.¹⁷ Hakuin commemorated the event by painting a picture of a bamboo broom which included the inscription, “かし悟りはき散らせとや竹ぼうき: this is the broom that swept away my trash enlightenment!” On 11 December 1768, Hakuin awoke from a sound sleep, gave a great shout, which some may have misinterpreted as a groan, rolled over on his right side, and died. His final calligraphy had been of a large character for “midst” (*chū*, 中) along with the inscription “動中工夫勝静中百千億倍: meditation [*kufū*] in the MIDST of action is a billion times superior to meditation in stillness”¹⁸ (Zengo 88 & 98).

Adopting an explanatory approach, Zen Master Chi Ch’eng proclaimed that his own shout was an expedient which passed through the five Hua Yen (Avatamsaka) sect stages of the Hīnayāna’s realistic and pluralistic *is*; the nihilistic *is not* of early Mahāyāna; the absolutism of neither *is* nor *is not* of the Mādhyamika; the non-dualistic “yeah-saying” of Zen’s identity of *is* and *is not*; and, the Hua Yen’s idealistic Perfect Teaching of *reality without existence yet existing, and without non-existence yet non-existent*. “You should know that that shout of mine is (now) not used as a shout and is beyond both *is* and *is not*. It is above all feeling and explanation. When you speak of *is*, it does not set up a particle of dust and when you speak of *is not*, it embraces boundless space. It intermingles with hundreds, thousands, tens of thousands and hundreds of thousands of shouts; hence its ability to pass through the Perfect Teaching.” Chi Ch’eng equated his shout with nothing less than the Dharmakāya, the Buddha’s Truth Body (*hōsshin*, 法身), the world as it really is, the living reality of an awakened one for whom there exists no fundamental impediment or differentiation between noumenon and phenomenon. But Chi Ch’eng acknowledged that there was an upward path beyond even that, leading to a Treasure House which he would not disclose.¹⁹ It is up to each to seek it out: “without entering the burning furnace, how can you distinguish true from false?”²⁰

喝喝喝喝

Kätz! Kätz! Kätz! Kätz!²¹

¹⁷ Philip B. Yampolsky, *The Zen Master Hakuin: Selected writings* (New York, NY: Columbia University Press, 1971) 118-120 [hereinafter, *The Zen Master Hakuin*].

¹⁸ John Stevens, *Three Zen Masters: Ikkyū, Hakuin, Ryōkan* (Tokyo, Japan: Kodansha International Ltd., 1993) 68-69 & 100.

¹⁹ *The Ch’an Shout* by Ch’an Master Chi Ch’eng in Lu K’uan Yü (Charles Luk, tr.), *Practical Buddhism* (London, England: Rider & Company, April 1972) 39-42 [hereinafter, *Practical Buddhism*].

²⁰ *Kōro ni irazareba, ikade ka shingi o benzen. Zen Sand*, *supra* Note 13 at 330.

²¹ The death poem of Kōgetsu Sōgan (1573-1643). Yoel Hoffman (tr.), *Japanese Death Poems: Written by Zen monks and haiku poets on the verge of death* (Tokyo: Charles E. Tuttle Company, 1990) 106.

Zengo 3

関

Zengo: *Kan!*

Translation: Barrier!

Source: *Hekiganroku* (*The Blue Cliff Record*): 8.

Called “Yunmen’s Barrier,” this is a term derived from Tang dynasty Zen Master Yunmen Wenyan that appears in the kōan *Cuiyan’s Eyebrows*, found in Song dynasty Zen Master Fuguo Yuanwu’s (1063-1135) *Hekiganroku*, the leading text of the Zen sect. However, it is also found in the likes of *The Book of Serenity*, case 71, and Zen Master Hakuin Ekaku’s *Tales from the Locust-tree Land of Tranquility*, case 25.

According to the *Hekiganroku*, at the conclusion of a ninety day summer training session (called either the *ge-ango* “summer retreat” or the *u-ango* “rainy season retreat”), Zen Master Cuiyan Lingcan (n.d.) said, “for your sake I have explained *satori*-awakening, which should not be explained, and my eyebrows must have fallen out from Buddha’s wrath. How about it? Do I have any eyebrows left?”

Baofu Congzhen (d. 928) responded, “the thief has a guilty conscience.”

Changqing Huileng (854-932) said, “instead of falling out, they’ve grown more abundant.”

Finally, Yunmen said, “*Kan!*”

This kōan expresses the insight and capacity of these four men, Cuiyan, who first raised the question, and Baofu, Changqing and Yunmen who responded to it, all of whom were students of Tang dynasty Zen Master Xuefeng Yicun (822-908). In view of Yunmen’s observation that ‘these three have said various things but this barrier-gate (*kan-mon*) is not easy to pass, let them pass through it if they will,’ this word-barrier remains an obstacle (*katachi*: form) before the three that blocks their way. It has been said that passing through Yunmen’s barrier represents an obstacle within an obstacle. This one-word barrier is a direct expression of Yunmen’s enlightened state of mind, and the innermost principle of Zen. From of old, Yunmen’s *kan* has been a vexatious problem for numerous Zen trainees that has absorbed who knows how much hard training.

National Teacher Daitō (Shūhō Myōchō, 1282-1337), the founder of Daitoku-ji Temple, grasped Yunmen’s *kan* while studying under National Teacher Daiō (Nanpo Jōmyō, 1235-1308), and, in turn, Musō Daishi (Kanzan Egen, 1277-1360) received certification of his Zen understanding from National Teacher Daitō. There are deep affinities in Musō’s having received the name Kanzan, or, Barrier Mountain, from National Teacher Daitō when he penetrated the kōan *kan*. Yunmen’s *kan* is a strong

barrier kōan over which both National Teacher Daitō and Musō Daishi practiced hard, intending to work to the bone.

Every path has obstacles that are not easy to pass but cannot be avoided. The barrier-gate (*kan-mon*) is an extreme situation that, in Zen, must be confronted squarely with an intrepid spirit at a place where one is to “first die” (*daishi ichiban*). It is through these obstacles that genuine human being is formed. Consequently, it may be said that in human life, barriers are indispensable to the formation of human being.

COMMENT

一回雲関を透過し了って
南北東西活路通ず、
夕処朝遊賓主没し、
脚頭脚低清風起こる。

“Having once penetrated the Cloud [i.e. Yunmen’s] Barrier,
The living road [*katsuro*: exit] opens out north, east, south and west.
In the evening resting, in the morning roaming, neither host [subject] nor guest [object],
At every step the pure wind rises.”²² – National Teacher Daitō

The written character for *kan* (関), pronounced *guan* in Chinese, is suggestive of a frontier pass or barrier: thus, to shut or close out. In his Zen phrase collection, Shibayama Zenkei Rōshi (1894-1974) annotated *kan* with “absolute consciousness (*zettai no kyōgai*, 絶対の境界) beyond delusion and enlightenment. The checkpoint that is unpassable without cause. The checkpoint of peace of mind.”²³ In ancient Japan, travellers on the Tōkai and Hokuriku highroads were subjected to close inspection at many barriers along the way. It was a serious business, just as border crossings are today. Within the Zen sect, too, “for the practical study of Zen you must first pass the barrier set up by the Patriarchs of Zen. To attain to marvellous enlightenment, you must completely cut off the workings of the ordinary mind. Those persons who have neither passed the barrier nor cut off their ordinary mind and say ‘Zen is this’ or ‘Zen is that’ are like ghosts clinging to grass and trees.”²⁴ So, was Yunmen signalling that Cuiyan had reached the limit of wordy explanations of the other shore (*higan*, 彼岸), and that what was called for at that point was not more words but direct experience?

²² *Ikkai unkan o tōka shi-owatte/nanbokutōzai katsuro tsūzu/seki-sho chō-yū hin-ju nashi/kyakutō kyakutei seifū okoru. Zen Dust supra* Note 6 at 232.

²³ Zenkei Shibayama, *Kunchū Zenrin Kushū* [*Annotated Zen Sangha Verse Collection*]. Kyoto: Kichūdō (30 July 1985) at 3 [hereinafter, *Zen Sangha Verse Collection*].

²⁴ *Mumonkan: Zen no Goroku* 18 *supra* Note 2 at 15 & 16.

終日走紅塵
失却自家珍

Running about in the red dust all day long,
You have lost your precious family treasure.²⁵

Yunmen's barrier is that which simultaneously joins and separates this shore of ignorance (*mumyō*, 無明: *avidyā*), and the other shore of awakening (*satori*, 悟 㝱: *bodhi*): "if you allow even a hair's difference, then heaven and earth are split far apart."²⁶ With great effort, people regularly pass through all kinds of trials and tribulations, but how is one to pass through the gateless-gate of an ungated barrier?

天無門地無戸
Heaven has no gate, earth has no door.²⁷

When a monk challenged Zhaozhou to explain who he was, the Master replied "east gate, west gate, south gate, north gate,"²⁸ which is to say, free and unhindered in all ten directions. The metaphor of the gate is certainly known to Christians, following Christ's having said that "my solemn word is this: I am the sheepgate....I am the gate. Whoever enters through me will be safe. He will go in and out and find pasture,"²⁹ and, most famously, that "I am the way, and the truth, and the life; no one comes to the Father but through me....Do you not believe that I am in the Father and the Father is in me?"³⁰ A response of the sort purportedly expected by Rinzai sect Zen Masters to Yunmen's *kan* runs, "this 'gate' – in things good or bad, anything, everything, there is nothing that is not the 'gate.' It hasn't got a single crack, this not-even-an-ant-can-crawl-through GATE!"³¹ However, one contemporary Zen Master, Kobori Nanrei Sōhaku Rōshi (1918-1992), has also pointed out that *kan* is "simply an exclamatory utterance which does not permit any analytical or intellectual interpretation."³²

²⁵ *Shūjitsu kōjin ni hashitte, jika no chin o shikkyaku su. Zen Sand supra* Note 13 at 403.

²⁶ *Gōri mo sa areba, tenchi haruka ni hedataru. Zen Sand ibid.* at 330.

²⁷ *Ten ni mon naku, chi ni to nashi. Zen Sand ibid.* at 246.

²⁸ *Jōshū Roku: Zen no Goroku II supra* Note 3 Dialogue 99 at 102.

²⁹ John 10: 7-9.

³⁰ John 14: 5&10.

³¹ Yoel Hoffmann, *The Sound of the One Hand: 281 Zen koans with answers* (New York, NY: Basic Books, Inc., 1975) at 146 [hereinafter, *The Sound of the One Hand*].

³² Nanrei Sōhaku Kobori, "Zen and the Art of Tea," XLVI:4 *The Middle Way* (February, 1972) 148 [hereinafter, *Zen and the Art of Tea*].

Visitors to Zen temples and participants in Tea gatherings will have many opportunities to view hanging scrolls on which are mounted the “ink-traces” (*bokuseki*, 墨蹟) i.e. calligraphic writings, of Zen priests. Themes include the character *kan* along with the likes of the seven-character phrase “there’s exit everywhere – east, west, south, north” (*KAN: tō-zai-nan-boku katsuro tsū*, 関東西南北活路通) from Daitō’s verse, where the *katsuro* (活路) or exit is literally a “living path,” or, again, *kan* together with the explosive four-character phrase “almost the same path” (*hotondo dōro*, 幾乎同路), with which Daitō introduced his successful penetration of Yunmen’s *kan* to National Teacher Daiō. Another might be *kangetsu* (関月): the Moon beyond the gate.

從門入者不是家珍

What enters through the gate is not family treasure.³³

³³ *Mon yori iru mono wa kore kachin ni arazu. Zen Sand supra* Note 13 at 360. Victor Hori translates: “what comes in through the gate is not the treasure of the house.”

Zengo 4

夢

Zengo: *Yume*.

Translation: Dream.

Source: Zen Master Takuan

The word *yume*, or, “dream,” generally refers to the ideas or illusions that occur while one sleeps. Some people say that they never sleep without dreaming; some people see dream imagery when partially awake. How is it that dreams arise? Dreams arise from sensory stimuli between the external environment and the body’s interior. Such dreams are said to be mostly visual, but besides those, there are also no lack of dreams that are auditory or gustatory, or that are kinesthetic, such as flying or walking dreams. The truth has appeared in dreams, as have great literary works and scientific discoveries. We should value dreams like those.

Dreams, even if they are unrealistic, can bring pleasure to human life. Ideals and hopes, too, are dreams, but they are dreams which may be actualized some day. In general, however, dreams vanish like bubbles, are evanescent, unsatisfying and impermanent.

In Zen Master Hakuin’s *Poisonous Words on The Heart Sūtra* there is the line:

“the *nouveau noblesse* on his pillow in Hantan,
Or entering South Branch to collect the taxes.”

Lu Sheng was a youth in the ancient Chinese province of Shu (Szechwan). Intending to get ahead in the world as an official, he came to Hantan to write the public service examinations. Since it was noon, he went into a shop and ordered a meal, but being tired, he fell asleep. It is said that before his millet was served, he had a dream that spanned an entire lifetime of wealth and honours. Also, in his dream, a youth from Guangling named Zhun-you Fen entered Locust-tree Land where he was employed as an official in the town of South Branch, became its mayor, and succeeded even to the role of tax collector. This appears in the Chinese Taoist classic *Zhuangzi*. The first story is called “the dream of Hantan,” and the latter is known as “the dream of South Branch.” The point is that both Lu Sheng and Zhun-you Fen awoke from their dreams and realized that they had been delusions or hallucinations. Zen Master Hakuin cites these stories to admonish us to awaken from the world of delusory dreams and to return to the Original Self.

It also says in the *Diamond Sūtra*, a daily use *sūtra* for Zennists, that:

“All phenomena are like
A dream (夢), an illusion (幻), a bubble and a shadow,
Like dew and lightning.
Thus should you look upon them.”

This means, ‘perceive everything in the world to be like a dream, like a phantasmagoria.’ This verse explains that this world and this life are insubstantial, evanescent, provisional forms, and it is because one is under the impression that these are real and lasting things that one is to adopt the view that all things are a dream, in order to be awakened from this kind of delusion.

A man of yore recited:

"Know that
In this world of dreams
Dreaming a dream is no dream
But dreaming no dream
Is to dream indeed."

This kind of dream may be called a real dream.

Zen Master Takuan (1573-1645) also expressed that kind of deep meaning when he said “dream.” As his death approached, Takuan’s disciples requested a death verse. Next to the single character for “dream,” he wrote:

"Affirmation is dream,
Denial is dream,
Maitreya is dream,
Avalokitesvara is dream.
The Buddha said -
‘thus should you look upon them,’”

and immediately passed away. It can be understood by way of this death verse that Takuan viewed all things in this world, visible and invisible, as a dream, that this very dream is the realm of *satori*-awakening that is liberated from the world of dualistic consciousness, and that his seventy-three years of life was summed up in the single word “dream.” It is also evident from Takuan’s single volume *A Hundred Dreams* that his was a life that had penetrated to the heart of the dream of viewing all as dream.

There is a well-known story, “Zhuang Zhou Dreams of Becoming a Butterfly,” at the end of *Settling the Controversies* in the *Zhuangzi*. At one time, Zhuangzi (whose personal name was Zhou, fl. in the latter half of the 4th century B.C.) had a dream in

which he became a butterfly. Zhuang Zhou joyfully flitted through the air, having forgotten that he was merely a butterfly in a dream. As soon as he opened his eyes, he was the man Zhuang Zhou. The story goes that when he thought about it, he was uncertain whether it was Zhuang Zhou who became a butterfly in a dream, or a butterfly now become Zhuang Zhou in a dream. In the absolute realm to which Zhuangzi *satori*-awakened, dreams and reality, the butterfly and Zhuang Zhou, are transformations of a single existence, i.e. all things are of “one substance, one thusness” (*ittai ichinyō*). Zhuangzi forgot himself in a dream and became a butterfly, but one could say that this is the same state as Takuan’s “dream.” This is the very sort of “dream” that Zennists should strive to have.

COMMENT

“The cloud-capp’d towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea all which it inherit shall dissolve,
And like this insubstantial pageant faded, leave not a rack behind:
We are such stuff as dreams are made on,
And our little life is rounded with a sleep.” – Shakespeare (*The Tempest*, Act IV, scene 1)

To sleep, perchance to dream? Contemporary dream researchers have found that everyone dreams, but the underlying neural mechanisms and function of dream sleep remain largely theoretical. Sigmund Freud (1856-1939) believed that he had discovered a royal road to the unconscious in dreams, with particular regard to repressed, libidinal drives. His one-time disciple, Carl Gustav Jung (1875-1961), however, came to view dreams in broader terms as “a theatre in which the dreamer is himself the scene, the player, the prompter, the producer, the author, the public, and the critic.”³⁴ Whereas most dreams are akin to personal myths and arise out of the personal unconscious, Jung believed that archetypal or “big” dreams emerge out of humanities collective unconscious, with personal and transpersonal messages significant for the healthy development of both the dreamer’s waking psyche and society at large. To Jung, “the dream is a little hidden door in the innermost and most secret recesses of the soul, opening into that cosmic night which was psyche long before there was any ego-consciousness, and which will remain psyche no matter how far our ego-consciousness extends. For all ego-consciousness is isolated; because it separates and discriminates, it knows only particulars, and it sees only those that can be related to the ego. Its essence is limitation, even though it reach to the farthest nebulae among the stars. All consciousness separates; but in dreams we put on the likeness of that more universal, truer, more eternal man dwelling in the darkness of primordial night. There he is still the whole, and the whole is in him, indistinguishable from nature and bare of all egohood. It is from these

³⁴ C.G. Jung, “General Aspects of Dream Psychology” in *The Structure and Dynamics of The Psyche, The Collected Works of C.G. Jung VIII* (Bollingen Series XX: Princeton University Press, 1975) par. 509.

all-uniting depths that the dream arises, be it never so childish, grotesque, and immoral....No wonder that in all the ancient civilizations an impressive dream was accounted a message from the gods!”³⁵

Sleep and dream deprivation studies have shown that dream-sleep will rebound, and that under conditions of extreme deprivation vivid dream imagery may force its way into waking consciousness. So, in addition to any messages which they convey from the depths of the personal or collective unconscious to the waking psyche, dreams may also be the by-product of, or, possibly fulfill, some essential neurological or neuro-chemical process. Given that some antidepressants suppress dream sleep without ill-effect, it may also be that dreams function as an innate form of release: the brain at play.

Whereas those trained in modern psychiatric medicine may suspect some affective or dissociative disorder in anyone who asserts the world of ordinary experience to be like a dream, or like an illusion, eastern philosophers have had a two thousand year jump on the west when it comes to phenomenological thinking and the exploration of alternative, innate worldviews. William James (1842-1910) would come to appreciate what has long been known in the East, that “our normal waking consciousness, rational consciousness as we call it, is but one special type of consciousness, whilst all about it, parted from it by the filmiest of screens, there lie potential forms of consciousness entirely different. We may go through life without suspecting their existence; but apply the requisite stimulus and at a touch they are there in all their completeness, definite types of mentality which probably somewhere have their field of application and adaptation. No account of the universe in its totality can be final which leaves these other forms of consciousness quite disregarded.”³⁶

The extreme non-dualist, Gauḍapāda (c. 7th century), the founder of Advaita Vedānta, one of the six systems of Hindu philosophy, proposed a theory of non-origination (*ajāti-vāda*) based on the Upanishadic assertion that Brahman alone is Real and “one only without a second”³⁷ - though many believe that he may owe a debt of gratitude to Nāgārjuna (c. 2nd century), the founder of the Mādhyamika school of Buddhism, who argued that there is not the slightest difference between this shore of saṃsāric (cyclic) ignorance and suffering and the other shore of nirvāṇic wisdom and release.³⁸ To the Vedantist, on the

³⁵ C.G. Jung, “The Meaning of Psychology for Modern Man” in *Civilization in Transition, The Collected Works of C.G. Jung X* (Bollingen Series XX: Princeton University Press, 1978) par. 304-305

³⁶ William James, *The Varieties of Religious Experience* (New York: Random House Inc.) at 378-379.

³⁷ Swami Nikhilananda (tr.), *Chhāndogya Upanishad* (Part 6, Ch. 2, Stanza 1) in *The Upanishads: A new translation v. 4* (New York, NY: Ramakrishna-Vivekananda Center, 1979) at 295 [hereinafter, . *Chhāndogya*].

³⁸ *The Fundamental Wisdom of The Middle Way supra* Note 8 at 75. “There is not the slightest difference between cyclic existence and nirvāṇa. There is not the slightest difference between nirvāṇa and cyclic existence.”

macrocosmic level of living myth, each and every seeming reality is Brahman's dream or play (*lilā*), while on the microcosmic or personal level - of relative differentiations and minute discriminations between subject and object, and good and bad - the world of the intellect is *māyā*, illusion, the result of superimposition (*adhyāsa*), like silver seen in mother of pearl, a rope mistaken for a snake, or the mirage of water in desert sand. It is the task of the yogin to see through *māyā*'s veiling and projecting power to the real *ātman*, the innermost Self, which is "unknowable and constant....free from taint, beyond the ākāśa [the finest of the material elements], birthless, infinite, and unchanging,"³⁹ and identical in essence with Brahman. When it comes to the Buddhist experience, "a distinction must, however, be made between the *advaya* [nondual] of the Mādhyamika and the *advaita* [nonduality] of the Vedānta, although in the end it may turn out to be one of emphasis of approach. Advaya is knowledge free from the duality of the extremes (*antas* or *dr̥ṣṭis*) of 'Is' and 'Is not', Being and Becoming etc. It is *knowledge freed* of conceptual distinctions. Advaita is knowledge *of* a differenceless entity – Brahman."⁴⁰ In either case, when the Vedāntist actualizes intrapsychic Liberation (*mokṣa*), and the Buddhist realizes Extinction (*nirvāṇa*), it is a matter of direct perception that 'the unreal never *is*,' and that 'the Real never *is not*.' Hence, Zen Master Nanquan could point to a flower and say to Lu Xuan that "worldly people," who are usually held up as the pragmatic ones, "see this flower in a trance" (Zengo 97).

迷いが夢なら
悟りも夢よ。
夢が醒めなきや
埒あかぬ。

If illusion is dream,
Satori-awakening too is dream.
Without awakening from those dreams,
This will never be settled.⁴¹

Nāgārjuna phrased it thus:

"Everything is real and is not real,
Both real and not real,
Neither real nor not real.

³⁹ Swami Nikhilananda (tr.) *Bṛihadāranyaka Upanishad* (Part 4, Ch. 4, Stanza 20) in *The Upanishads: A new translation* v. 3 (New York, NY: Ramakrishna-Vivekananda Center, 1975) at 301.

⁴⁰ T.R.V. Murti, *The Central Philosophy of Buddhism* (London, England: George Allen and Unwin Ltd., 1970) at 217.

⁴¹ *Mayoi ga yume nara, satori mo yume yo. Yume ga samenakiya, rachi akanu.* Tsuchiya Etsudō, *Zenrin Segoshū* [*Zen Sangha Vernacular Phrase Collection*] (Kyoto : Kichūdō, 2002) at 174 [hereinafter, *Zen Sangha Vernacular Phrase Collection*].

This is Lord Buddha's teaching."⁴²

In his anthology of Zen phrases, Zenkei Shibayama annotated *yume* with "transiency, that which disappears in a moment. It also indicates the free state (自由な境地) of no-thought, no-mind (無念無心). Unrealized, imaginary aspirations,"⁴³ and it is a favoured theme for Zen calligraphy. Tea practitioners too will often encounter hanging scrolls containing phrases like *mugen* (夢幻) meaning "a dream (*mu*: *yume*), an illusion (*gen*: *maboroshi*)" abstracted from the *Diamond Sūtra* verse quoted above. In his *True Dharma Eye Treasury*, Zen Master Dōgen too wrote that "to have been born in the human world yet nonetheless wantonly to pursue a political path or a worldly career, idly spending one's life as the servant of kings and ministers, encircled by dreams and illusions,"⁴⁴ and in later ages to proceed towards pitch darkness still without anything upon which to rely, is extremely stupid."⁴⁵ Another expression used is "a dream, an illusion, a flower in the air"⁴⁶ also from the *True Dharma Eye Treasury*. Other popular one-liners are "a dream within a dream,"⁴⁷ "ten years in the forest dreaming,"⁴⁸ and, "my dreams extend to the distant west and the Blue Lotus capital,"⁴⁹ i.e. to Sukhāvati, the Western Paradise established by Amitābha Buddha. The Zen-inspired *haikai* poet Matsuo Bashō's (1644-94) death poem was his ode to Sukhāvati:

旅に病んで
夢は枯野を
かけめぐる。

Ill on a journey;
My dreams wander

⁴² *The Fundamental Wisdom of The Middle Way* *supra* Note 8 at 250.

⁴³ *Zen Sangha Verse Collection* *supra* Note 23 at 7.

⁴⁴ ...*isshō o mugen ni megurashi*....

⁴⁵ Gudo Nishijima & Chodo Cross (trs.), *Master Dogen's Shobogenzo: Book 4* (London: Windbell Publications, 1999) at 151 [hereinafter, *Shobogenzo: Book 4*].

⁴⁶ *Mugen kūge*.

⁴⁷ *Mu-chū-mu*.

⁴⁸ *Rinka jūnen no yume*. This is the first line of a distich, the second being "then by the lake laughing a new laugh" (*kohen isshō arata nari*). *Zen Sand* *supra* Note 13 at 450.

⁴⁹ *Yume wa saigoku, hekiren no miyako ni tsū zu*.

Over a withered moor.⁵⁰ – Bashō

⁵⁰ *Tabi ni yande yume wa kareno o kake-meguru*. R.H. Blyth, *A History of Haiku volume 1* (Tokyo: The Hokuseido Press, 1969) at 107. Composed three days before his death, Bashō said of this verse that “it is not my death verse, but it cannot be said that it is not my death verse.” Jane Reichhold (tr.), *Basho: The Complete Haiku* (Tokyo: Kodansha International Ltd., 2008) at 190.

默

Zengo: *Moku*.

Translation: Silence.

Source: *Yuima-gyō* (*Vimalakīrti-nirdeśa Sūtra*): *The Chapter on Entering the Dharma Gate of Nonduality*.

Layman Vimalakīrti's *Moku* or "Silence" (*Yuima no ichimoku*) appears in the *Yuima-gyō*, and as a kōan in case 84 of the *Blue Cliff Record*.

Vimalakīrti was a lay follower who mastered the innermost principles of Buddhism at the time Śākyamuni Buddha flourished. Thirty-one Bodhisattvas responded to his inquiry on how one is to enter the gate of nonduality (the Dharma Gate to the enlightened state of only-One absolute, severed from relative concepts) with their explanation of the Dharma Gate of nonduality. Finally, Mañjuśrī Bodhisattva, known as "Mañjuśrī the Wise," explained that one is to enter the Gate of nonduality through that [enlightened state] which is "wordless, speechless, without signs and without cognizance" - but his too was an explanation that did not pass beyond dependence upon words. In contrast to this, Vimalakīrti explained demonstrably with Silence, and this was praised by Mañjuśrī as indeed entering the Gate of nonduality. It is from this ancient event that *Yuima no ichimoku* derives, and it has been used as a kōan in the Zen school up to the present time.

The single character *moku* generally means "remaining silent," or, "not uttering a single sound." In the Zen school (that does not rely upon words and letters), however, while there is no single word or phrase to express them, its tenets outside of words are exhaustively explained in Silence. As this Silence itself is the very best expression of Truth or Reality, there is no Dharma talk on the Real that is over and above it.

In his *Song of Attaining the Way*, Tang dynasty Zen Master Yongjia Xuanjue (d. 713), a Dharma-heir of the Sixth Patriarch, Huineng, wrote, "explaining when silent, silent when explaining" - that silence itself is the expression of Reality. It says in Case 67 of the *Blue Cliff Record* that when Emperor Wu (r.502-549) of Liang (who had an audience regarding the Buddha-dharma with Bodhidharma, the First Patriarch, d.536), requested that Fu Dashi (a Buddhist Layman, 497-569) deliver a lecture on the *Diamond Sūtra*, Fu Dashi ascended the lectern, and then descended, without having uttered a word. This too means that his lecture on the *Diamond Sūtra* was concluded through Silence.

Since Vimalakīrti's very Silence is the best, most exhaustive explanation of entering the Dharma Gate of nonduality, in this Silence is expressed the unconditioned, absolute state. It is said that "Silence (*moku*) roars like thunder," but neither quietness nor muteness, this Silence is the great sound of the Voice of Reality. This is the voiceless Voice, is the same as Zen Master Hakuin's "Sound of a Single Hand" (*seki-shu no onjō*), and it is herein that is the lively activity of absolute Truth and Reality. The Silence reveals Vimalakīrti's very personality: Vimalakīrti is the Silence. Apart from the Silence, no Vimalakīrti exists. Vimalakīrti and the Silence are a nondual, single substance. One must not overlook the fact that Vimalakīrti's Silence is beyond the opposites of words and silence. The deep tenets of Zen exist where the relative distinction of words versus silence has been emptied.

COMMENT

不可説不可取

Indescribable, ungraspable.⁵¹

What may be the best known silence in the west was that of Jesus when he stood before the procurator Pontius Pilate who challenged him, "are you the king of the Jews?" Jesus responded, "as you say," but made no additional reply to the many charges then brought against him.⁵² Courage of that kind comes only from deep within. The Zengo *moku* is closely related to Bodhidharma's "don't know" (Zengo 8), made in response to Emperor Wu's query "aren't you a Holy Man," and to other expressions, like "speech silenced, thoughts destroyed."⁵³ In his Zen phrasebook, Shibayama Zenkei annotated *moku* with: "the marvellous purport of awakening (*satori*); not mere speechlessness. Quiet, like silent thunder."⁵⁴

There is a famed precedence for Vimalakīrti's Silence.

When Vacchagotta the Wanderer approached the Buddha and asked if there were a self, the Buddha remained silent. When Vacchagotta then asked if there were no self, the Buddha again remained silent. Buddha later explained to his attendant, Ānanda, that if he had answered that there is a self, "this would have been siding with those ascetics and brahmins who are eternalists. And if, when I was asked by him, "Is there no self?" I had answered, 'There is no self,' this would have been siding with those ascetics and

⁵¹ *Fukasetsu fukashu. Zen Sand supra* Note 13 at 250.

⁵² Mathew 27:11.

⁵³ *Gongo dōdan shingyō shometsu. Zen Sand supra* Note 13 at 333.

⁵⁴ *Zen Sangha Verse Collection supra* Note 23 at 7.

brahmins who are annihilationists.”⁵⁵ To assert selfhood would contradict the Buddha’s insight (*dharma*) that all phenomena (*dharma*) are characterized by nonself (*anātman*) and Conditioned Genesis (*pratītya-samutpāda*), but to assert no-self is to fall into the confusion of a nihilism which is contrary to ordinary experience. As an educator, the Buddha was intent on setting Vacchagotta free of the dualistic traps which he had set for himself, but his *modus operandi* led fairly naturally into the two-truth theory (*dvīsatya* or *satya-dvaya*) characteristic of the Buddhist experience expounded by the Mādhyamika and the Yogācāra schools, both of which had a lasting influence on Zen Buddhism.

一樹春風有兩般
南枝向暖北枝寒

The spring wind in a single tree has two sides.
The southern branches face its warmth, the northern branches its cold.⁵⁶

Buddhism’s two truths are “conventional truth” (*saṃvṛtisatya*) and “ultimate truth” (*paramārthasatya*). Conventional truth is the world of ordinary experience: relative, limited, and volatile. It is our empirical, usually, though not necessarily, consensual reality. Ultimate truth, however, is synonymous with emptiness (*śūnyatā*), i.e. direct insight into the implications of Conditioned Genesis, and the natural state of the mind which prevails when both the delusion of subject-object duality and the subtler delusion of nonduality confronting duality, have been overcome. With regard to the ontological and epistemological implications of the two-truth theorem, D.T. Suzuki has pointed out that “in the ordinary way of life, most of us vaguely assume that there is a world of sense and intellect and there is a world of spirit and that the world we actually live in is the former and not the latter, and, therefore, that what is most real and intimate to us is the former while the latter is merely imaginary if not altogether non-existent. The world of spirit is thus relegated, though we may somehow assume it, to the imagination of poets, visionaries, and the so-called spiritualists; but from the genuinely religious point of view, the world of sense is an intellectual or conceptual reconstruction of what is immediately revealed to the spirit itself.”⁵⁷

⁵⁵ *Abyākatasamyutta: Connected Discourses on the Undeclared* in Bhikkhu Bodhi (tr.) *The Connected Discourses of The Buddha: A translation of the Samyutta Nikāya* (Somerville, MA: Wisdom Publications, 2000) 1393-1394 [hereinafter, *The Connected Discourses*].

⁵⁶ *Ichī jū no shunpū ryō han ari, nanshi wa dan ni mukai hokushi wa kan. Zen Sand supra* Note 13 at 487.

⁵⁷ Daisetz Teitaro Suzuki, *The Essence of Buddhism* (Kyoto: Hozokan, April 1968) at 1 [hereinafter, *The Essence of Buddhism*].

“Two birds, united always and known by the same name, closely cling to the same tree. One of them eats the sweet fruit; the other looks on without eating.”⁵⁸

In the Vedantic tradition of Śaṅkara, “Brahman is known in two aspects – one [Saguna Brahman] as possessed of the limiting adjunct [*upadhi*] constituted by the diversities of the universe which is a modification of name and form [*nāma-rūpa*], and the other [Nirguna Brahman] devoid of all conditioning factors and opposed to the earlier.... That being the case, it is in the state of ignorance [*avidyā*] that Brahman can come within the range of empirical dealings, comprising the object of (worshipful or notional) meditation, the meditator, and so on. Of such meditations, some are conducive to the attainment of higher states and some to liberation by stages, and some to the greater efficacy of actions.... Thus also it is a fact that, although the knowledge of the Self results in instantaneous liberation, yet its instruction is imparted with the help of some relationship with some conditioning factor.”⁵⁹ The attributes of Saguna Brahman are often described as *Satchitānanda* or Existence (*Sat*), Knowledge (*Chit*) and Bliss (*Ānandam*). When used to describe Nirguna Brahman, however, “*Sat* indicates that Brahman is not non-being; *Chit*, that Brahman is not nescient; and *Anandam*, that Brahman is not a mere absence of pain.”⁶⁰ Only meditation on Nirguna Brahman leads to immediate Liberation; meditation on Saguna Brahman leads to gradual Liberation at best.⁶¹ According to the *Bṛihadāraṇyaka Upanishad*, to the knower of Brahman everything has become the Self, and “this Self is That which has been described as ‘not this, not this’ [*neti, neti*]. It is imperceptible, for It is never perceived; undecaying, for It never decays; unattached, for It never attaches Itself; unfettered, for It never feels pain and never suffers injury.”⁶² *Neti-neti* is among the best of meditations (Zengo 33).

“Man has no Body distinct from his Soul; for that call’d Body is a portion of the Soul discern’d by the five Senses, the chief inlets of Soul in this age.”⁶³ – William Blake

⁵⁸ Swami Nikhilananda (tr.), *Mundaka Upanishad* (Part 3, Ch. 1, Stanza 1) in *The Upanishads: A new translation v. 1* (New York, NY: Ramakrishna-Vivekananda Center, 1977) at 297. Also found in Book 1 verses 20-22 of the *R̥g Veda*. Explained from the point of view of the Vedānta by Swami Vivekananda in Swami Nikhilananda (ed.) *Vivekananda: The Yogas and other works* (New York, NY: Ramakrishna-Vivekananda Center, 1953) 398-399 [hereinafter, *The Yogas and other works*].

⁵⁹ Swami Gambhirananda, *Brahma-Sūtra Bhāṣya of Śaṅkarācārya* (Calcutta: Advaita Ashrama, May 1972) 62-63.

⁶⁰ Swami Nikhilananda (tr. & ed.) *The Upanishads: A one-volume abridgement* (New York, NY: Harper & Row, 1963) at 36.

⁶¹ Swami Vireswarananda (tr.) *Brahma-Sutras* (Calcutta: Advaita Ashrama, June 1970) at 39.

⁶² Swami Nikhilananda (tr.), *Bṛihadāraṇyaka Upanishad* (Part 4, Ch. 5, Stanza 15) in *The Upanishads: A new translation v.3* (New York, NY: Ramakrishna-Vivekananda Center, 1975) at 312.

⁶³ Sir Geoffrey Keynes, *William Blake: The marriage of Heaven and Hell* (London: Oxford University Press, 1975) at xvi & Plate 4 [hereinafter, *The marriage of Heaven and Hell*].

Recognizing the limitations implicit in thought and language, the experience of the numinous as a *mysterium tremendum fascinans et augustum* has been well explored by Christian mystics adhering to the *via negationis* characteristic of apophatic theologies. For example, Dionysius the pseudo Areopagite (c. 500) wrote that “it is not simply the case that God is so overflowing with wisdom that “his understanding is beyond measure” but rather he actually transcends all reason, all intelligence, and all wisdom.” That God’s foolishness is wiser than men is true “not only because all human thinking is a sort of error when compared with the solid permanence of the perfect divine thoughts but also because it is customary for theologians to apply negative terms to God, but contrary to the usual sense of a deprivation. Scripture, for example, calls the all-apparent light “invisible.” It says regarding the One of many praises and many names that he is ineffable and nameless. It says of the One who is present in all things and who may be discovered from all things that he is ungraspable and “inscrutable.” Not clinging to the familiar categories of our sense perceptions, we should consider that “the human mind has a capacity to think, through which it looks on conceptual things, and a unity which transcends the nature of the mind, through which it is joined to things beyond itself.”⁶⁴ To enter into the divine darkness, Dionysius advised leaving behind “everything perceived and understood, everything perceptible and understandable, all that is not and all that is, and, with your understanding laid aside, to strive upward as much as you can toward union with him who is beyond all being and knowledge. By an undivided and absolute abandonment of yourself and everything, shedding all and freed from all [Zengo 89], you will be uplifted to the ray of the divine shadow which is above everything that is.”⁶⁵

“Silence” is a perfect theme for setting the mood appropriate to a tea service, and there are many expressions of such to be found in hanging scrolls favoured by Tea practitioners. Of Bodhidharma’s nine years of wall gazing there is: “quietly sitting in equanimity at Shaolin, silently expounding the true imperative in its entirety,”⁶⁶ abstracted from Case 2 of *The Book of Serenity*. Another expression used to imply communication without words, which is common in Tea practice, is *mokuron* (黙論) or “silent discourse,” also taken from *The Book of Serenity* at Case 15: “knowing before a word is said is called *silent discourse*.”⁶⁷ This is akin to the discourse between Boya and Zhongziqi: when the former played of mountains or waters on his harp, the latter could

⁶⁴ Colm Luibheid (tr.), *Pseudo-Dionysius: The complete works* (Mahwah, NJ: Paulist Press, 1987) 105-106.

⁶⁵ *Ibid.* at 135.

⁶⁶ Ryō-ryō rei-za shōrin, moku-moku zentei shōrei. Harada Hiromichi (tr.), *Shōyō Roku: Gendai-go yaku* (*Book of Serenity: A contemporary translation*) Tokyo: Daizō Shuppan, 2003 at 19 [hereinafter: *Book of Serenity: A contemporary translation*].

⁶⁷ Imada katarazaru ni mazu shiru, kore o mokuron to yuu. *Ibid.* *Book of Serenity: A contemporary translation* at 68.

see them clearly with his inner eye.⁶⁸ In that way, the expression *zhiyin* (*chi'in*, 知音), literally “connoisseur of sounds,” appears on hanging scrolls as a watchword for ‘intimate friendship.’ Again, *moku-moku to waga michi o yuku* or “I go my way in silence,” is an admonition to lead a life not caught up in unnecessary chatter. The *Bhagavad Gīta* (17:16) says that silence and self-restraint (*maunam ātma-vinigrahaḥ*) are penance of the mind.⁶⁹ The Sanskrit *mauna* or “silence” is related to *maunī* or “silent” (not speaking) and to *muni* or “sage.” The Buddha Śākyamuni, the Sage of the Śākya clan, was probably “the quiet one,” but *maunam* implies not just control of speech, but control of its antecedent, thought. Attributed to Nishida Kitarō is the expression “speak with Heaven silently, silently walk with Heaven” (*moku-moku to shite ten to tomo ni kataru; moku-moku to shite ten to tomo ni yuku*: 黙々 共天語; 黙々 共天行) written for Nishitani Keiji (1900-1990) on the occasion of the latter’s departure for Europe in 1937.⁷⁰ More directly related to the *Vimalakīrti-nirdeśa Sūtra* are “Silence: its sound like thunder,”⁷¹ and “Vimalakīrti’s silence roars like thunder.”⁷² The quiet mind of Tea is also evident in the phrase *moku-cha zanmai myōri o wasure; shiki-toku su ro-hen shin-mi fukashi*: “forgetting ‘name and gain’ in Silent-Tea Samadhi; enlightened, near the hearth [Tea’s] true meaning deepens.”

⁶⁸ Paul Reps, *Zen Flesh, Zen Bones: A collection of Zen and pre-Zen writings* (Garden City, NY: Anchor Books) at 70 [hereinafter, *Zen Flesh, Zen Bones*].

⁶⁹ R.C. Zaehner (tr.), *The Bhagavad Gīta* (Great Britain: Oxford University Press, 1969) at 378 [hereinafter, *The Bhagavad Gita*].

⁷⁰ Yamamoto Seisaku & James W. Heisig (trs.), Nishitani Keiji, *Nishida Kitarō* (Oxford, England: University of California Press, 1991) 32-33.

⁷¹ *Moku sono koe ga kaminari no gotoshi.*

⁷² *Yuima no ichimoku sono koe rai no gotoshi.*

Zengo 6

両忘

Zengo: *Ryōbō*.

Translation: Both forgotten.

Source: Cheng Mingdao's *Teisei-sho* (*Letter on the Composure of the Nature*).

Ryōbō or “both forgotten” means to forget and abandon the opposites of life and death, affirmation and negation, good and bad, pain and pleasure, love and hate, and inner and outer. It means to cut off all such relative ideations and brush aside the mind that gets ensnared therein. This means that whenever we take up one of these pair, one side is affirmed (accepted) and the other side is denied (rejected), but because we are attached to the side chosen, we are also to forget and abandon it, and be completely liberated from both. Not a matter of either/or, the Zen school is rather concerned with emptying and dispensing with both contraries. Among phrases with the same meaning as *ryōbō* are *ryōtō tomo ni setsudan* - “to simultaneously cut off both heads” – and, *ryōtō tomo ni zadan* – “simultaneously cutting off both heads.” These too mean to cut off dualistically discriminating consciousness.

Ryōbō means in the midst of life, to forget life; in the midst of death, to forget death; in the midst of pain, to forget pain; and, in the midst of pleasure, to forget pleasure. Negating the opposition between life and death, and pleasure and pain, and, transcending this, is to realize the absolute state of mind of an elevated dimension of the oneness of life and death, and pleasure and pain. For human beings, to return to pure Original Self means to cut off all paired relative ideations, and to forget and abandon the self as well. Therein is revealed the True Self (*shinko*) that has forgotten and abandoned everything.

On the eve of his last battle at Minatogawa, Kusunoki Masashige asked the eminent Yuan dynasty Zen Master Mingji Chuzhun (Minki Soshun: 1264-1338), who had come to Japan and lived in both Kenchō-ji and Kennin-ji Temples: “when thoughts of life and death occur one after another, what is one to do?”

“Cut off both heads and let your one sword rest icy against the sky,” he replied.

With this, Masashige overcame life and death to become a man of the Great Death (*daishi teinin*).

The *Teisei-sho* by the Chinese Song dynasty Confucian scholar Cheng Mingdao (1032-1085), in which can be found so much Zen thought that it could be expressly called a Zen document, says that: “it is best to forget both (*ryōbō*) internal and external. Then, both forgotten (*ryōbō*), there is undisturbed clarity and naturalness (*chōzen buji*).”

As in the phrase “simultaneously cut off both heads and a pure breeze rises up everywhere,” when the dual opposites are emptied, the refreshed state of the coming and going of a pure breeze will manifest. This absolute realm is the very state that Zennists seek.

COMMENT

忘即無。無即仏。

To forget means no-ness (*wang chi wu*). No-ness means Buddhahood (*wu chi fo*).⁷³

In his Zen phrase anthology, Shibayama Zenkei annotated *ryōbō* (両忘) with: “forgetting both of all dualistic contraries, like good and evil, or delusion and enlightenment, to arrive at a state of freedom.”⁷⁴ A complementary term is *bōki* (忘機), “delusions forgotten,” culled from Case 12 of the *Book of Serenity*. Shibayama says of it, “sense-perception extinguished (*hataraki o mōzu*). A complete tossing away of the dualistically discriminating intellect. Said of the utterly free and independent (*jiyū jizai*, 自由自在) behaviour of one of great awakening.”⁷⁵ An additional cognate, *bōsen* (忘筌), “forget the trap,” derives from an observation made by the Chinese Taoist Zhuangzi that “the fish trap exists because of the fish; once you’ve gotten the fish, you can forget the trap. The rabbit snare exists because of the rabbit; once you’ve gotten the rabbit, you can forget the snare. Words exist because of meaning; once you’ve gotten the meaning, you can forget the words. Where can I find a man who has forgotten words so I can have a word with him?”⁷⁶

Ever since Huizhong (Echu), a disciple of the Sixth Patriarch, Hui Neng (Eno), Zen monks have been using the circle or *ensō* (Zengo 20) to challenge and to express non-dual, enlightened insight.⁷⁷ The eighth of the Ten Oxherding Pictures, which date from 12th century China, consists of an empty circle and the caption “both self and ox forgotten” (*ningyū gubō*, 人牛俱忘). Here, a herding boy’s search for his missing ox, i.e. his own, innate Buddha-nature, has come to an end with the Absolute Negation of the Oneness realized at the previous step where “the ox forgotten, the self remains” (*bōgyū sonjin*, 忘牛存人). This is “both forgotten,” worldliness and holiness set aside. Chiyuan (Jion, n.d.) said of it:

⁷³ Hui-Chung quoted in D.T. Suzuki, *The Zen Doctrine of No Mind* (London: Rider & Company, March 1970) at 76 [hereinafter, *The Zen Doctrine of No Mind*].

⁷⁴ *Zen Sangha Verse Collection supra* Note 23 at 16.

⁷⁵ *Ibid.* at 15.

⁷⁶ Burton Watson (tr.), *The Complete Works of Chuang Tzu* (New York, NY: Columbia University Press, 1968) at 302 [hereinafter, *The Complete Works of Chuang Tzu*].

⁷⁷ Audrey Yoshiko Seo, *Ensō: Zen circles of enlightenment* (Boston: Weatherhill, 2007).

Shedding worldly feelings, erasing holy thoughts,
You do not linger where the Buddha is,
You dash right past where the Buddha is not.
Don't cling to duality, or the thousand-eyed one will soon find you.
If birds were to bring you flowers, what a disgraceful scene.⁷⁸

The Buddha was not a Buddhist, and he did not teach Buddhism. The Buddha taught the Dharma (Truth) which he likened to a raft used to ferry oneself from a fearful to a safe place across a great expanse of water. As helpful as it was, should he hoist the raft on his head, or shouldering it, then go about his business? “Bhikkhus, when you know the Dhamma [Dharma] to be similar to a raft, you should abandon even the teachings, how much more so things contrary to the teachings,” Buddha advised.⁷⁹ This is ‘not to linger where Buddha is, and to pass by quickly where Buddha is not.’ Neither grasping nor lingering, even the all-hearing, all-seeing Bodhisattva Avalokiteshvara will be unable to grasp you with her thousand arms, or catch a glimpse of you with his thousand eyes. According to Yamada Mumon, birds would bring flowers to Zen Master Niutou Farong (Gozū Hōyū) as he practiced in the mountains, but “when finally he penetrated the Great Matter under the Fourth Patriarch Dōshin [Daoxin] Zenji, the birds stopped bringing flowers to him. That consciousness [*kyōchi*, 境地] that not even the thousand-handed Kannon will notice doesn't amount to much if it can still be spotted by birds in the wild.”⁸⁰ The Buddha taught that recluses, Brahmins and bhikkhus who are not tied to the five cords of sensual pleasure, who have abandoned pleasure and pain, who have surmounted the bases of perception, infinite space, infinite consciousness, nothingness, and, beyond even that, who have completely surmounted the base of neither-perception-nor-non-perception, enter upon and abide in “the cessation of perception and feeling.” Such a one is said to have “blindfolded Māra, to have become invisible to the Evil One by depriving Māra's eye of its opportunity, and to have crossed beyond attachment to the world. He walks confidently, stands confidently, sits confidently, lies down confidently. Why is that? Because he is out of the Evil Ones's range.”⁸¹ He is the awakened of infinite range, trackless (*apadam*), grasped of neither Avalokiteshvara (good) nor Māra (evil). Both verses 179 and 180 of the *Dhammapada* ask: by what track can you lead him, the Awakened, the Omniscient, the trackless?⁸² Technically, this is the Mahāyāna's “non-abiding in nirvāṇa and non-abiding in saṃsāra” (不住涅槃, 不住生死).

⁷⁸ Victor Sōgen Hori (tr.), *Yamada Mumon, Lectures on the Ten Oxherding Pictures* (Honolulu, Hawaii: University of Hawai'i Press, 2004) at 79 [hereinafter, *Ten Oxherding Pictures*].

⁷⁹ *Alagaddūpama Sutta* in *Majjhima Nikāya* *supra* Note 5 at 229.

⁸⁰ *Ten Oxherding Pictures* *supra* Note 78 at 83.

⁸¹ *Ariyapariyesanā Sutta* in *Majjhima Nikāya* *supra* Note 5 at 266-268.

⁸² F. Max Muller (tr.), *The Dhammapada* in *Sacred Books of The East* vol. X (Delhi: Motilal Banarsidass, 1973) at 49 [hereinafter, *The Dhammapada*].

Genesis describes how Adam and Eve were expelled from their Sukhāvati-Paradise the very moment that they became as gods, aware of good and evil, and before they could go on to taste the fruit of the Tree of Life and live forever. Despite this, non-dualism is not an overt biblical theme, but it does put in an appearance in a number of books which were not included in the Bible, most particularly, the Gnostic *Gospel of Judas Thomas, the Twin*, discovered in 1945 near the Nile River town of Nag Hammadi. Among its 114 sayings attributed to Jesus is an apparent exhortation to learn the backward step (Zengo 46): “if you bring forth what is within you, what you have will save you. If you do not have that within you, what you do not have within you [will] kill you,”⁸³ and “when you make the two into one, you will become children of humanity, and when you say, ‘Mountain move from here,’ it will move”⁸⁴ (Zengo 65). Jesus also challenged his disciples with the kōan-like: “on the day you were one, you became two. But when you become two, what will you do?”⁸⁵

⁸³ Marvin Meyer (tr.) *The Gospel of Thomas: The hidden sayings of Jesus* (New York, NY: Harper, 1992) at 53 [hereinafter, *The Gospel of Thomas*].

⁸⁴ *Ibid.* at 63. A similar expression of non-dualism is found in Logion 22 at *ibid.* 35. The simile of moving a mountain was also used in connection with faith. See Matthew 17:20 and Mark 11:22-23.

⁸⁵ *Ibid.* at 27. In Matthew 19:16, Jesus challenged a seeker to question him about the “One who is good.”

知足

Zengo: *Chisoku* (*taru koto o shiru*).

Translation: Contentment (knowing what's enough).

Sources: *Yuikyō-gyō* (*The Bequeathed Teaching Sūtra*) and Laozi's *Dōtoku-gyō* (*The Way and Its Power*).

In the *Yuikyō-gyō* (the *Butsu-yuikyō-gyō*, in full, the *Butsu-shihatsunehan-ryakusetsu-kyōkai-gyō*) that he preached for future generations, Śākyamuni Buddha, when about to die, presented practitioners of the Buddhist Way with the following eight virtues to which they should adhere, including *chisoku*:

1. little desire;
2. contentment (*chisoku*);
3. tranquility;
4. diligence;
5. holding to correct remembrance (keeping the Right Path in mind);
6. practicing dhyāna;
7. cultivating Wisdom (*prajñā*); and,
8. refraining from idle debate.

These are called the 'Eight Awarenesses of a Great Being' (the "Great Being" is any practitioner). Emulating Śākyamuni, Zen Master Dōgen (1200-1253), the founder of Eihei-ji Temple (Sōtō), gave his last sermon on the subject of the 'Eight Awarenesses of a Great Being.' It is the practice of these virtues which makes it possible to obtain the state of "contentment."

Chisoku-contentment (knowing what's enough) means to always know and be satisfied with one's lot. Human pain and suffering is born of greed, and that greed arises because we do not know what's enough. When saying "little desire and contentment," the important thing is to be content with one's lot, without craving. Well-known for the story 'Menzi's mother moves three times' (*mō-bo san-sen*), during the Warring States period, Menzi (372-289 B.C.E.) too, in his work *Menzi: The Book on Exhausting the Mind*, wrote that, "to nourish the mind, there is nothing better than to make the desires few," making it clear that the best method to cultivate the mind is to have little desire. In the practice of Zen, adhering to *chisoku*-contentment is something of particular importance.

This *chisoku* is discussed in the *Yuikyō-gyō* as follows. "If you would be free of every sort of pain and suffering, first you must reflect upon the meaning of contentment. The dharma of contentment is the locus of [all true] wealth, pleasure and peace. Even

though he must lie on the ground, the contented man is at ease. To a discontented man, even heavenly halls would not suit his fancy. Whereas to a discontented man, even wealth may seem like poverty, to the contented man, even poverty can seem like wealth. The discontented man is always drawn hither and yon by the five desires, and [though he may be poor] is pitied by the one who knows contentment. This is what I call ‘contentment’.”

According to this, though poor, the mind of the contented person is ever expansive and at ease, while the mind of one who does not know what’s enough, even if wealthy, is full of desires and is always in a state of unease. Comparing the contented person with the discontented person, it is the contented person who truly enjoys wealth, pleasure and peace. It says in the *Words of The Doctrine* that “contentment is the greatest wealth,” and the Taoist Patriarch Laozi (posthumously named Tan, “long-eared”: flourished in the latter half of the 5th century B.C.) said, “the contented are wealthy” (*Dōtoku-gyō*).

Chisoku is also fundamental to the Way of Tea, and much stress is put upon it. Matsudaira Fumai (1751-1818), who studied Zen under Reverend Seisetsu (d. 1820) of Enkaku-ji Temple, said that “contentment is fundamentally the true intent of Tea. The Way of Tea is a method to get to know what’s enough little-by-little. When one knows what’s enough, it is the very inadequacies that one enjoys when preparing tea. It is in knowing this that, little-by-little, everyone will become human. For this reason, in Tea, one should be able to enjoy the preparation of tea with utensils that are entirely inadequate.” In the same document, he went so far as to say that “for a person not to know what’s enough is not to be human,” stressing the importance of *chisoku*. With *chisoku* as our motto, we should spend our lives ‘rich at heart.’

COMMENT

“It seems to me that everything in the light and air ought to be happy;
Whoever is not in his coffin and the dark grave, let him know he has enough.”⁸⁶
- Walt Whitman

In his verse anthology, Shibayama Zenkei annotated *chisoku* (知足) with “knowing what’s enough. At ease with one’s social status, not giving rise to a covetous mind. The Dhammapada says, ‘contentment is the greatest wealth’.”⁸⁷

安楽の伝授というも外ならず
ただ足る事を知るまでの事

⁸⁶ Malcolm Cowley, *Walt Whitman’s Leaves of Grass* (New York: The Viking Press, 1961) at 108 [hereinafter, *Leaves of Grass*].

⁸⁷ *Zen Sangha Verse Collection supra* Note 23 at 13.

Even ‘initiation’ into the Land of Bliss is not outside [of mind].
It is only coming to know contentment.⁸⁸

As the varying sources for this word suggest, “contentment” is a key concept in Buddhism and Eastern philosophical thought. *The Sūtra Briefly Spoken by the Buddha Just Before His Parinirvāṇa* (*Fo-chui-ban-nie-pan-liao-shuo-jiao-jie-jing*) or *The Bequeathed Teaching Sūtra* (*Yi-jiao-jing*) was translated into Chinese around 400 A.D. by the famed *sūtra* translator Kumārajīva (384-417), and an English translation by J.C. Cleary was published by the Numata Center for Buddhist Translation and Research in 2005. In it, the dying Buddha admonished that “you monks, after I am gone, you should honor and respect *prātimokṣa* [the discipline that liberates,] as if you have found a light in the darkness, as if you were poor men finding a jewel.”⁸⁹ The *prātimokṣa* are the rules for the Buddhist Order set out in the Vinaya Piṭaka of the Pāli Canon, and are intended to cover every aspect of the behaviour of Buddhist practitioners. The basic idea, according to *The Bequeathed Teaching Sūtra*, is that the five senses are to be kept from straying into their respective fields of desire. Those on the path to Nirvāṇa must be like persons herding an ox – staff in hand, watching over it, not letting it get away and trespass on other people’s crops.⁹⁰ Food and drink, too, are to be consumed as medicine, solely “to support your physical existence and ward off hunger and thirst.”⁹¹ Again, in the *Mahāparinirvāṇa Sūtra* the Buddha asks and responds, “in what way does a Bodhisattva-Mahasattva feel contented? O good man! The Bodhisattvamahasattva knows contentment in his meals, clothing, medicine, in going, coming, sitting, lying, sleeping, waking, talking and in silence. This is knowing contentment.”⁹²

“When you find all things before your eyes to be sufficient, you are contented and attain the realm of the immortals, whereas when you are discontented with things you remain in the mundane world. When you know how things come into being, you put them to good use, but if you don’t know, you bring destruction upon yourself.”⁹³

Written in 5,000 Chinese characters divided into eighty-one chapters appropriately described as epigrammatic and terse by Lin Yutang, the *Dao de Jing* (*Dōtoku-gyō*)

⁸⁸ *Anraku no denju to iu mo soto narazu tada taru koto o shiru made no koto. Zen Sangha Vernacular Phrase Collection supra* Note 41 at 7.

⁸⁹ J.C. Cleary (tr.), *The Bequeathed Teaching Sutra in Apocryphal Scriptures* (Berkeley, California: Numata Center for Buddhist Translation and Research, 2005) at 7.

⁹⁰ *Ibid.* at 8.

⁹¹ *Ibid.* at 9.

⁹² *The Mahāparinirvāṇa Sūtra supra* Note 7 at 188.

⁹³ Robert Aitken & Daniel W.Y. Kwok (trs.), *Vegetable Roots Discourse supra* Note 9 at 111.

attributed to Laozi, the “Old Boy” (born c. 570 B.C.), so called because he was born aged, is one of the most translated books in the world. Chapter 33 runs:

“He who knows others is learned;
He who knows himself is wise.
He who conquers others has power of muscles;
He who conquers himself is strong.
He who is contented is rich.
He who is determined has strength of will.
He who does not lose his center endures,
He who dies yet (his power) remains has long life.”⁹⁴

In Chapter 46, Laozi also states that:

“there is no greater curse than the lack of contentment.
No greater sin than the desire for possession.
Therefore he who is contented with contentment shall be always content.”⁹⁵

Wang P’ang (1044-1076) commented: “the natural endowment of all things is complete in itself. Poverty does not reduce it. Wealth does not enlarge it. But fools abandon this treasure to chase trash. Those who know contentment pay the world no heed. This is true wealth. Mencius said, ‘The ten thousand things are all within us.’ How could we not be wealthy?”⁹⁶

“When I saunter alone with a staff among the pines, the mists penetrate my tattered gown. After sleeping with a book for a pillow by the bamboo window, I awaken to see moonlight on my flimsy blanket.”⁹⁷

The *Dhammapada* is the second book of the *Khuddaka Nikāya* of Theravāda Buddhism’s Pāli Canon. Popular as a separate volume, it consists of 423 verses divided into 26 sections arranged by topic. Over half of its verses were culled from the Pāli Canon, but the remainder are not exclusively Buddhist and can be traced to Brahmanic Sanskrit sources like the *Upanishad* and the *Mahābhārata*. In full, Verse 204 of the *Dhammapada* reads: “health is the greatest of gifts, contentedness the best riches; trust is the best of

⁹⁴ Lin Yutang (ed.), *The Wisdom of China and India* (New York, NY: Random House, Inc., 1942) at 602.

⁹⁵ *Ibid.* at 608.

⁹⁶ Red Pine (tr.), *Lao-tzu’s Taoteching* (San Francisco, California: Mercury House, 1996) at 66 [hereinafter, *Lao-tzu’s Taoteching*]. James Legge translated Mencius as having said that “all things are already complete in us.” James Legge (tr.), *The Works of Mencius* (New York, NY: Dover Publications, Inc., 1970) Book 7, Part 1, Chapter 4, Stanza 1 at 450 [hereinafter, *The Works of Mencius*].

⁹⁷ *Vegetable Roots Discourse supra* Note 9 at 111.

relationships, Nirvāṇa the highest happiness.”⁹⁸ Elsewhere the Buddha says of discipline in contentment that the practitioner will become “content with robes to protect his body and with almsfood to maintain his stomach, and wherever he goes, he sets out taking only these with him. Just as a bird, wherever it goes, flies with its wings as its only burden, so too the bhikkhu [monk] becomes content with robes to protect his body and with almsfood to maintain his stomach, and wherever he goes, he sets out taking only these with him. Possessing this aggregate of noble virtue, he experiences within himself a bliss that is blameless.”⁹⁹

“Rich wine, fatty meats, spicy and sweet foods don’t have true flavor. True flavor is actually quite bland. The sage is not an exotic superhuman. The true sage is actually quite ordinary.”¹⁰⁰

Nowadays, conspicuous consumption is seen as a sign of success and even godly favour, but as ubiquitous marketing efforts demonstrate, most people must be persuaded or trained from childhood to desire much of what they are peddled. To practice contentment is not to make the best of a bad lot, a cynical resignation to impoverished circumstances, or an escape from social responsibilities. Rather, contentment goes to the heart of Buddhist practice and its actualization of the natural state of the mind prior to its bifurcation into a desiring subject and a desired object. In the third watch of the night on the eve of his enlightenment, the Buddha-to-be defeated the Evil One, the tempter Māra, and his entire army, and then had a clear vision of the functioning of the twelve-links of Conditioned Genesis: how ignorance ultimately leads to old age and death, and how the cessation of ignorance leads to the cessation of endless cycles of rebirth. “Alas, living beings wear themselves out in vain! Over and over again they are born, they age, die, pass on to a new life and are reborn! What is more, greed and dark delusion obscure their sight, and they are blind from birth. Greatly apprehensive, they yet do not know how to get out of this great mass of ill.”¹⁰¹

“When you have not a speck of material want in your heart, it is like snow melted on the stove or ice melted under the sun. You will see a vast brightness like the moon in a clear sky and its reflection in the ripples.”¹⁰²

In Buddhist reductionism, empiric individuality is understood to be an amalgamation of five constituent elements (*skandha*) which are entirely inter-dependent, in a permanent

⁹⁸ *The Dhammapada supra* Note 82 at 55.

⁹⁹ *Cūḷahatthipadopama Sutta* in *Majjhima Nikāya supra* Note 5 at 274.

¹⁰⁰ *Vegetable Roots Discourse supra* Note 9 at 9.

¹⁰¹ Edward Conze (tr.), *Buddhist Scriptures* (Middlesex, England: Penguin Books, 1968) at 50.

¹⁰² *Vegetable Roots Discourse supra* Note 9 at 134.

state of flux, and devoid of any enduring self-entity. The five are: form (*rūpa*), which comprises gross and subtle physicality; feeling (*vedanā*), which includes all physical and mental sensations; perception (*saṃjñā*), which is discrimination arising from sense contact; volitional action (*saṃskāra*), which embraces intentional or karmic mental and physical activities or tendencies; and, consciousness (*viññāna*). As the ongoing awareness which accompanies sense contact, consciousness contributes an illusory impression of continuity and cohesiveness to the entire amalgam. In Buddhism, the correct view is to see the self as a process or stream of becoming (*bhava-sota*) which belongs neither to the category of being, nor to that of non-being. Errors arise, however, if the *skandha* are identified with a permanent, unchanging self, or it is thought that the self possesses the *skandha*, that the *skandha* exist within the self, or that the self exists within the *skandha*.

“I, Buddh, who wept with all my brothers’ tears,
Whose heart was broken by a whole world’s woe,
Laugh and am glad, for there is Liberty!
Ho! ye who suffer! know

Ye suffer from yourselves. None else compels,
None other holds you that ye live and die,
And whirl upon the wheel, and hug and kiss
Its spokes of agony,
Its tire of tears, its nave of nothingness.”¹⁰³

The five constituents of the human personality are also integral to the twelve links in the cyclic chain of Conditioned Genesis. The cycle is sustained by ignorance (*avidyā*), which refers to the mistaken view of permanent selfhood, as well as the aforementioned *saṃskāra skandha*, which are habitual tendencies to be and to become as an isolated ego-entity based on that original error in perception. Ignorance and the well-worn channels of habit are difficult to overcome *via* a frontal attack, but the eighth link, craving (*tṛṣṇā*), is the chain’s weakest link. When craving is reduced through the contemplation and practice of satisfaction, the clinging (*upādāna*) of attachment dissipates, including clinging to the continuity of existence (*bhava*). With the weakening or dissipation of those three links, the entire chain is disrupted, and it is easier to set aside discriminatory feelings (*vedanā*) of attachment to the agreeable and aversion for the disagreeable (Zengo 90), i.e. the dualistic mind-set which gives rise to *tṛṣṇā*-craving in the first place. Under those conditions, liberation from the habitual cycle of the coming-to-be of the delusory ego-centered view of reality and its attendant sufferings cannot be far off. The Buddha said “one who sees dependent origination [Conditioned Genesis] sees the Dhamma [Dharma, the Buddha’s Truth]; one who sees the Dhamma sees dependent origination.”¹⁰⁴

¹⁰³ Edwin Arnold, *The Light of Asia; or, The Great Renunciation (Mahabhinishkramana)* Chicago: Donohue Heneberry & Co., 1879 at 210.

¹⁰⁴ *Mahāhatthipadopama Sutta* in *Majjhima Nikāya* *supra* Note 5 at 284.

“One’s own thought indeed is *saṃsāra* [the incessant cycle of life and death]; let a man cleanse it by effort. What a man thinks, that he becomes, this is the eternal mystery.”¹⁰⁵

Murata Jukō (1422-1502) is considered the founder (*kaisan*, 開山: mountain opener) of Tea praxis (*chanoyu*, 茶の湯) as a way of life. Under the influence of his Zen insight, evident in his observation “even the moon is displeasing without clouds,” Jukō hoped to supplant the prevailing practices seen in the large tea gatherings of his time - which ranged from the rocously ostentatious to the self-consciously sublime - with a new *sōan* (草庵) or “grass hut” style of Tea in which a few guests would assemble in a small room of four-and-a-half mats to receive tea directly from the hands of their host. The inspiration for Jukō’s four-and-a-half-mat tea room (*chashitsu*, 茶室) was the *Yuima-gyō* (*Vimalakīrti-nirdeśa Sūtra*) which describes how the Buddhist layman Vimalakīrti received the eight thousand Bodhisattvas, five hundred śrāvakas and hundreds of thousands of devas who accompanied Mañjuśrī on a visit to his sick bed, all in a room of only about ten-foot square, “an allegory based on the theory of the non-existence of space to the truly enlightened,” according to Kakuzo Okakura, author of *The Book of Tea*.¹⁰⁶ Jukō would eventually come to sum up his aesthetic ideal with the terms “chilled and withered” or “chilled and lean.” Taken together, they describe the heart of Linji’s “Master” (Zengo 13): that which instantaneously penetrates to the true in any situation and reduces beauty to its essence, as with figures and landscapes in *sumi-e* (墨絵) paintings, or *haiku* (俳句) at its best. Jukō’s Tea was to be a Zen activity, but his immediate social impact was limited, in contrast to the sway held by those he would come to influence over time.

枯枝に
烏のとまりけり
秋の暮

On a withered branch
A crow is perched.
An autumn evening.¹⁰⁷
- Matsuo Bashō

The Muromachi-Momoyama era Tea Saint Sen no Rikyū (1522-1591) brought Jukō’s vision of a Tea practice imbued with Zen spartanism to fruition. Rikyū imagined a tea

¹⁰⁵ S. Radhakrishnan (tr.), *Maitrī Upaniṣad* in *The Principal Upaniṣads* (London: Unwin Hyman Limited, 1989) at 845 [hereinafter, *The Principal Upaniṣads*].

¹⁰⁶ Okakura Kazuko, *The Book of Tea* (Tokyo: Charles E. Tuttle Company, 1989) at 60.

¹⁰⁷ *Kare eda ni karasu no tomari-keri aki no kure* by Matsuo Bashō.

aesthetic steeped in *wabi* (侘び), “a purified taste in material things as a medium for human interaction transcending materialism.”¹⁰⁸ Rikyū inherited the idea of the *wabi* aesthetic from Takeno Jō’ō (1502-1555), but through *wabi* “Rikyū heightened the principle of “one time, one meeting” [Zengo 45] into an identification of tea and Zen (*chazen ichimi*)”¹⁰⁹ (Zengo 52). Rikyū also sponsored the production and use of local wares, not just expensive Chinese imports, a trend which began with Jukō and continued with Jō’ō, but which came into its own with Rikyū. This shift in attitude made the practice of Tea accessible to persons of ordinary means and had a tremendous impact on Japanese aesthetic sensibilities. Although he left no writings on Tea, indications of his style can be gleaned from the *Nampō Roku* (*Southern Record*) kept by his student, Nambō Sōkei which sets out his instruction that “chanoyu of the small room [*kozashiki*, 小座敷] is above all a matter of practicing and realizing the way in accord with the Buddha’s teaching. To delight in the splendour of a dwelling or the taste of a sumptuous meal belongs to worldly life. There is shelter enough when the roof does not leak, and food, when it keeps one from starving. This is the Buddha’s teaching and the fundamental intent of chanoyu. The practitioner brings water, gathers firewood, and boils the water. Making tea, he offers it to the Buddha, serves it to others, and drinks himself. He arranges flowers and burns incense. In all of this, he takes for model the acts of the Buddhas and patriarchs. Beyond this, you must come to your own understanding.”¹¹⁰

“Above, he hasn’t a scrap of tile over his head;
Below, he hasn’t an inch of earth on which to stand.”¹¹¹

There is a stone water basin near the Zorokuan tearoom at Ryoan-ji Temple in Kyoto. The water basin (*chōzubachi*, 手水鉢) is “provided so that in the roji [露地, garden] the person [host] who calls and the person called [guest] can together wash off the stains of worldly dust.”¹¹² The center of the basin which holds the water is square, and the square is surrounded by four Chinese characters to which the square lends the character-root or radical for “mouth.” The four in clockwise sequence from north to west are 吾唯足知 (*ware tada taru shiru*) or “I alone know contentment.” This brings to mind the legend that immediately after his birth the Buddha took a step in each of the four directions, then pointed upwards to heaven with one hand and downwards to earth with the other and

¹⁰⁸ Yasuhiko Murai, “A Brief History of Tea in Japan” in Sōshitsu Sen XV (ed.), *Chanoyu: The Urasenke tradition of tea* (Tokyo: John Weatherhill, Inc., 1988) at 23.

¹⁰⁹ *Ibid.*

¹¹⁰ Dennis Hirota (tr.), “The Practice of Tea 3: Memoranda of the Words of Rikyū, *Nampōroku* Book 1” in *Chanoyu Quarterly: Tea and the arts of Japan* No. 25 (Kyoto: Urasenke Foundation, 1980) 31 at 33 [hereinafter, *Memoranda of the Words of Rikyū*].

¹¹¹ *Kami henga no kōbe o ōu naku, Shimo sundo no ashi o rissuru nashi. Zen Sand supra* Note 13 at 461.

¹¹² *Memoranda of the Words of Rikyū supra* Note 110 at 33.

proclaimed, “only I alone am the Honoured One” (*yuiga dokuson*, 唯我独尊: Zengo 61), which is the cry of every newborn.

Just now I threw away everything into West Lake.
With whom can I share this clean feeling of release?¹¹³

羅に衣通る月の肌かな

The moonlight, -
Right through my thin clothes
To the very skin!¹¹⁴ – Hisajo

¹¹³ *Ima hōteki su seiko no uchi, Asai no seifū tare ni ka fuyo sen. Zen Sand supra* Note 13 at 492.

¹¹⁴ *Usumono ni so tōru tsuki no hadae kana* by Hisajo (1890-1945) in R.H. Blyth, *A History of Haiku volume 2* (Tokyo: The Hokuseido Press, 1969) at 234.

不識

Zengo: *Fushiki*.

Translation: (I) don't know.

Source: *Hekiganroku (The Blue Cliff Record)*: 1.

Fushiki is a Zengo that emerged from a dialogue between Bodhidharma and Emperor Wu of the Liang dynasty. You may first wish to consult the narratives on “no merit whatsoever,” (Zengo 12) and “vast emptiness, no holiness” (Zengo 31), that appear in their dialogue prior to *fushiki*.

To transmit the Zen Dharma, Bodhidharma journeyed three years by sea, arriving in Canton (Guangdong Province), China, from India, in the seventh year of Putong of the Liang dynasty (526). At the time, so it is said, he was aged at least one hundred and thirty. Emperor Wu of Liang, respectfully referred to as Prince Buddha-heart for the sincerity of his conversion to the Buddha Dharma, summoned the visitor to the capital, Chin-ling (Nanking), and asked him many things about Buddhist teachings.

Emperor Wu asked Bodhidharma, “what is the fundamental principle of the Buddha Dharma (the first principle of the Holy Truth)?”

“Vast emptiness, no holiness,” he replied.

Unable to understand, Emperor Wu asked, “aren't you a Holy Man?”

Fushiki – “don't know” – Bodhidharma responded in a word.

In general, to say *fushiki* is to say *shiranai* – “I don't know” – but that is not how it is interpreted in the Zen school. There is a deep significance to *fushiki* that is difficult to grasp without becoming of a mind with Bodhidharma. Unable to be expressed in words and letters, it is what we call the locus “beyond the reach of words and concepts” (*gonryo fūgyū*) or “beyond description” (*gongo dōdan*: the way of words cut off).

Bodhidharma said *fushiki* in order that Emperor Wu would dispense with thinking in opposites that depend upon attachment and discrimination, like holy and profane, or, being and nothingness. *Fushiki* is the not-knowing of a higher order that has transcended the knowing versus not knowing of the discriminatory mind. Consequently, one must completely dispense with that kind of paired relative consciousness. Not entering into distinctions, completely dispensed with them, will one for the first time be able to comprehend *fushiki*. So long as one stops in the relative world and does not emerge from it, it will be impossible to understand *fushiki*. It was because Emperor Wu stopped in dualistic discriminatory consciousness and did not transcend or emerge from it that he was unable to grasp the true intent of Bodhidharma's expression, which is the stance of

the absolute state beyond the relative realm. The *fushiki* kōan, too, is to be grasped through Zen ascetic experience, so it is no easy Zengo.

Together with his training in the martial arts, Uesugi Kenshin (1530-1578), a military commander during the Era of The Country at War, had especially grasped the essentials of Zen, and always lived in the manner of a man of Zen. He wrestled in deadly earnest with the compound term *fu-shiki* under the guidance of Sōtō Zen Master Ekiō Sōken (d. 1570), widely known for his genius, and eventually achieved *satori*-awakening. As a result of this karmic relationship, he was given the name Fushiki-an (Hermitage of Not-knowing), and so admired the virtue of Reverend Sōken that he famously adopted the single character ‘Ken’ for his own name, Kenshin: Faith in Ken.

In the Way of Tea, too, there are names like Fushiki-an, Fushiki-ken and Fushiki-zai, that take the two character prefix *fushiki*, and there are also tea utensils named *fushiki*. This may truly be called a superb Zengo. *Fushiki* is a Zengo with deep karmic origins (*innen*), but study and practice are essential to grasp this.

COMMENT

不知最親

Not knowing is the most intimate.¹¹⁵

Knowledge cuts. When Nanyue Huairang (Nangaku Ejō, 677-744) met the Sixth Patriarch, Dajian Huineng (Taikan Enō, 638-713), the latter asked, “where did you come from?” Nanyue responded, “From Mt. Song.” Neng continued, “what is it that thus comes?” Nanyue was dumbfounded, but after eight years of practice he was finally able to respond, “説似一物即不中: to say it’s a thing misses the mark.”¹¹⁶

Following Zenkei Shibayama’s annotation, *fushiki* (不識: *shirazu*, 識らず) “means understanding should not be through knowledge. I don’t know (*shiranai*). Included is the idea that not knowing is the most intimate [knowing].”¹¹⁷ Zen Master Dongshan Liangjie (Tōzan Ryōkai, 807-869) said that “there is one thing: above, it supports Heaven; below, it upholds Earth. It is black like lacquer, always actively functioning.”¹¹⁸ The *Daodejing* begins “the way that becomes a way is not the Immortal Way,” and “the name that

¹¹⁵ *Shirazaru mottomo shitashi. Zen Sand supra* Note 13 at 134.

¹¹⁶ *Setsu-ji-ichi-motsu-soku-fu-chū*.

¹¹⁷ *Annotated Zen Sangha Verse Collection supra* Note 23 at 14.

¹¹⁸ Ruth Fuller Sasaki (tr.), Heinrich Dumoulin, S.J., *The Development of Chinese Zen* (New York: First Zen Institute of America, Inc., 1953) at 74 [hereinafter, *The Development of Chinese Zen*].

becomes a name is not the Immortal Name.”¹¹⁹ Zhuangzi argues that knowledge and ability are significant roadblocks to the Way.¹²⁰ It’s not just that knowledge is useless, but that it’s a positive hindrance. “Those who seek learning gain every day,” but “those who seek the Way lose every day,” said Laozi.¹²¹ Bodhidharma wanted the Emperor to swallow all the water of the Yangtze in a single gulp, but that was not to be. After Bodhidharma’s departure the Emperor had second thoughts but was advised that even were the whole country to chase after him, he would not so much as turn his head.

“The Moving Finger writes; and having writ,
moves on; nor all your Piety nor Wit
Shall lure it back to cancel half a line,
Nor all your Tears wash out a Word of it.” -Omar Khayyam

There is much to doubt in the legends surrounding the Indian monk Bodhidharma, but the Zen sect has not invested any of its credibility in the historicity of the man or his activities: the importance of Bodhidharma lies in what his image and teachings reveal of Zen’s message, that essentially there is not a scintilla of difference between ourselves and patriarchs like Bodhidharma, or ourselves and the Buddha. Bodhidharma was a south Indian prince who converted to Buddhism as a youth and then set out to China well after the death of his teacher, Prajnatara, the twenty-seventh Indian patriarch of the Zen sect since the Buddha’s time. Following his (apochryphal) meeting with Emperor Wu, Bodhidharma crossed the Yangtze on a hollow reed, the subject of some remarkable Indian stick-ink paintings, and eventually made his way to a cave near the Shaolin temple on Mount Song in Honan province, where he sat facing a wall for nine years. The details of his wall-gazing yoga are not extant, but Sōtō Zen practitioners continue to emulate Bodhidharma by facing a wall when they meditate. Eventually, the Wall Gazing Brahmin attracted the attention of Huike (487-593), who petitioned him for instruction, severing his own left arm to demonstrate his earnestness (Zengo 27). Dharma told him, “simply stop all concerns regarding outside matters; stop panting after inner matters. To enter the Way, keep your mind like a wall.”¹²² In that way, his lineage was soon passed on to Huike, who thus became the second patriarch of Zen in China. Tradition has it that Bodhidharma also passed on the robe and bowl of the Buddha, together with a copy of the *Laṅkāvatāra Sūtra*, but one scholar has noted that the sermons attributed to Bodhidharma neither mention, quote from nor rely on the technical vocabulary of the

¹¹⁹ Lao-tzu’s *Taoteching supra* Note 96 at 2.

¹²⁰ *The Complete Works of Chuang Tzu supra* Note 76 at 259.

¹²¹ Lao-tzu’s *Taoteching supra* Note 96 at 96.

¹²² Sohaku Ogata (tr.), *The Transmission of The Lamp: Early Masters, compiled by Tao Yuan, a Ch’an monk of the Sung Dynasty* (Wolfeboro, New Hampshire: Longwood Academic, 1990) at 71 [hereinafter, *The Transmission of The Lamp: Early Masters*].

Laṅkāvatāra – and the authorship of the sermons remain in doubt.¹²³ Bodhidharma died after being poisoned by a jealous monk, a surprisingly common theme in the Buddhist hagiologies of China and Tibet. However, while on an official commission, a monk named Sung Yun of Wei claimed to have encountered Bodhidharma in Central Asia three years after his death. Barefoot, and carrying a staff from which hung a single leather sandle, he was on his way back to India. Upon opening his coffin, all that was found was the matching sandle.

Within 150 years of his death, Bodhidharma's motive in coming from the West, i.e. his reason for undertaking the dangerous and unsolicited passage from India to China, became the well-known kōan: "what is the meaning of Bodhidharma's coming from the West?" To understand Bodhidharma's fundamental motivation is to understand the essence of Zen (Zengo 63). When himself asked, Zen Master Linji explained, "if he had had a purpose, he wouldn't have been able to save even himself!" The questioner said, "If he had no purpose, then how did the Second Patriarch manage to get the Dharma?"

The Master said, "Getting means not getting."

"If it means not getting," said the questioner, "then what do you mean by 'not getting'?"

The Master said, "You can't seem to stop your mind from racing around everywhere seeking something. That's why the patriarch said, 'Hopeless fellows – using their heads to look for their heads!' You must right now turn your light around and shine it on yourselves, not go seeking somewhere else [Zengo 46]. Then you will understand that in body and mind you are no different from the patriarchs and buddhas, that there is nothing to do [Zengo 56]. Do that and you may speak of 'getting the Dharma'." ¹²⁴

The lecturer and educator Jiddu Krishnamurti (1895-1986) had a most unusual career. Discovered in 1909 by the Theosophical Society on a beach on the Bay of Bengal, he was subsequently educated and raised to be a messiah, a World Teacher, even the very incarnation of the Bodhisattva Maitreya, who one day will descend from the Tuṣita Heaven to appear in the world as *the* Buddha. By 1929, however, Krishnamurti had become a man of considerable insight. He dissolved the Order of the Star of the East which had been established to promote his status. According to Krishnamurti, "Truth is a pathless land, and you cannot approach it by any path whatsoever, by any religion, by any sect.... Truth being limitless, unconditioned, unapproachable by any path whatsoever, cannot be organised; nor should any organisation be formed to lead or coerce people along any particular path.... If an organisation be created for this purpose, it becomes a crutch, a weakness, a bondage, and must cripple the individual, and prevent him from growing, from establishing his uniqueness, which lies in the discovery for himself of that

¹²³ Red Pine (tr.), *The Zen Teaching of Bodhidharma* (New York: Weatherhill, 1992) at xiv and xvi [hereinafter, *The Zen Teaching of Bodhidharma*].

¹²⁴ Burton Watson (tr.), *The Zen Teachings of Master Lin-chi* (Boston: Shambhala Publications, Inc., 1993) at 68.

absolute, unconditioned Truth....The moment you follow someone you cease to follow Truth....No man from outside can make you free....”¹²⁵ Krishnamurti upheld absolute freedom through inner revolution. Regarding the problem of knowledge, “for most people, knowledge is the accumulation of words or the strengthening of their prejudices and beliefs. Words, thoughts, are the framework in which the self-concept exists. This concept contracts or expands through experience and knowledge, but the hard core of the self remains, and mere knowledge or learning can never dissolve it. Revolution is the voluntary dissolution of this core, of this concept, whereas action born of self-perpetuating knowledge can only lead to greater misery and destruction.”¹²⁶ As long as the false notion of selfhood persists, to keep the illusion alive, knowledge, which is the distillation of the past, will always be inappropriately applied to filter out the living present, seeing it as little more than the old, constricted self’s bridge to the future. Existentially, that is the process of rebirth in the *avīci* hell of interminable pain.

The *Lankāvatāra Sūtra* distinguishes three categories of *jnāna* or knowledge – worldly, super-worldly and transcendental. “Now, worldly knowledge belongs to the philosophers and to the ignorant and simple-minded who are attached to the views of being and non-being. Super-worldly knowledge belongs to all the Śrāvakas and Pratyekabuddhas who are attached to the notions of individuality and generality. Transcendental knowledge which is free from the dualism of being and non-being, belongs to the Bodhisattvas and takes its rise when they thoroughly examine things of imagelessness [i.e. which are beyond sense perception], see into the state of no-birth and no-annihilation, and realise egolessness at the state of Tathagatahood.”¹²⁷ D.T. Suzuki explains that “the first [*laukikam jñānam*] is relative as cherished by ordinary minds whose thinking is determined by ideas of being and non-being.”¹²⁸ The one Mind is seen as a duality by the ignorant when it is reflected in the mirror constructed by habit-energy (*vāsāna*). “The second [*lokottara jñānam*] is one possessed by Hinayanists who cannot go beyond the categories of particularity (*svalakṣhaṇa*) and generality (*sāmānyalakṣhaṇa*).”¹²⁹ This is to get stuck in the categorical thinking associated with early Buddhist reductionism. However, those who set aside false discriminations and any shadow of particularisation are “the Buddhas and Bodhisattvas who view the world from an absolute standpoint, for they know that the world is beyond all characteristics, that is, has never been brought into existence and will never be annihilated, that it is designable neither as being nor as non-

¹²⁵ Mary Lutyens, *Krishnamurti: The years of awakening* (London: John Murray, 1975) at 272-274.

¹²⁶ J. Krishnamurti & D. Rajagopal (ed.), *Commentaries on Living 2nd series* (Wheaton, Illinois: The Theosophical Publishing House, 1967) at 207.

¹²⁷ Daisetz Teitaro Suzuki (tr.), *The Lankavatara Sutra: A Mahayana text* (London: Routledge & Kegan Paul Ltd., 1973) Chapter 3, section 66, stanza 156 at 135 hereinafter, *The Lankavatara Sutra*].

¹²⁸ Daisetz Teitaro Suzuki, *Studies in The Lankavatara Sutra* (London: Routledge & Kegan Paul Ltd., 1972) at 139 [hereinafter, *Studies in The Lankavatara*].

¹²⁹ *Ibid.*

being. It is by means of this highest knowledge [*lokottaratama jñānam*] that the Bodhisattva finally comes to the realisation of the egolessness (*nairātmya*) of all things, thus entering upon the path of Tathagatahood.”¹³⁰

It is said that, to stay awake during his long course of meditation, Bodhidharma cut off his eyelids, and that where he threw them down the first tea plants sprang up. Consequent to the additional legend that nine years of meditation caused his legs to drop off, in Japan, Bodhidharma frequently appears as a legless doll called *okiagari-koboshi* or “the little sitting-up monk.” With a rounded bottom, the Dharma (J. Daruma) doll always rights itself, as in the saying “seven times down, eight times up,” i.e. you can’t keep a good man down. These dolls draw attention to the psycho-physical and metaphorical significance of the *hara* or belly in seated meditation (*zazen*) and in the many *haragei* or belly arts, like Judo, calligraphy and Tea. The importance of *hara* is also reflected in numerous expressions, such as “*hara ga dekita hito*,” literally, “a person who has completed his belly,” meaning a person of experience and maturity, or “*hara o neru*,” which is “to train one’s *hara*” to gain the imperturbability of the *hara ga dekita hito*. Daruma dolls may also have lidless, blank eyes, one eye to be painted in at the beginning of a project, and the second painted in on its conclusion. In the Tea world, *fushiki* or *genrai fushiki* (元来不識), “unknown from the beginning,” are suitable expressions for hanging scrolls for 5 October tea events, that being Dharma’s commemorative day.

¹³⁰ *Ibid.*

如是

Zengo: *Nyoze*.

Translation: Thus.

Source: *Zennen Mōgyū*

The term *nyoze*, or, “thus,” is found in the set phrase *nyoze gamon*, or, “thus have I heard” [*evam māya śrutam*], which appears at the beginning of all Buddhist *sūtras*.

Nyoze gamon was inserted at the beginning of each *sūtra* at the time the Buddha’s sermons were organized following his death, to inform and ensure people that each and every one of them was a sermon by the Buddha as personally heard by the Buddha’s disciple, Ānanda, renowned as “first and foremost in hearing the sermons.” Besides the *Zennen Mōgyū*, the term *nyoze* also appears at the beginning of the *Diamond Sūtra*, used daily in the Zen school.

The “Chapter on Expedient Means” of the *Lotus Sūtra of the Wonderful Law* lists Ten Thusnesses (*jū-nyoze*):

- i. thusness of characteristics (*nyoze-sō*);
- ii. thusness of nature (*nyoze-shō*);
- iii. thusness of embodiment (*nyoze-tai*);
- iv. thusness of powers (*nyoze-riki*);
- v. thusness of actions (*nyoze-sa*);
- vi. thusness of causes (*nyoze-in*);
- vii. thusness of conditions (*nyoze-en*);
- viii. thusness of effects (*nyoze-ka*);
- ix. thusness of retributions (*nyoze-hō*); and,
- x. thusness of ultimate sameness from beginning to end (*nyoze honmakkukyōtō*).

This is a view of all phenomena in the universe from ten aspects. All phenomenon are endowed with each and every of the ten thusnesses. This is the worldview and theory of phenomena of the Tendai sect (established by Chinese Sui dynasty Master Zhizhe, its tenets derive from the *Lotus Sūtra*).

Nyoze is a word that often appears in the scriptures, but additional synonyms to it are the Zengo *nyonyo* and *zeze*. In the *Diamond Sūtra* there is the expression “immovable thusness” (*nyonyo fudō*), and *nyoze* itself may mean “thus,” “like that,” or “just as it is.” There are times when it is repeated: *nyoze-nyoze*. It says in the *Zennen Mōgyū* that

“Yangshan said, ‘*nyoze-nyoze*’.” *Nyoze-nyoze* is “that’s it, that’s it,” or, “yes, yes,” to denote approval or affirmation, the same as *nyoze*.

There are a number of nuances to *nyoze*.

- i. The *nyoze* of *nyoze gamon* – “thus have I heard” – at the beginning of the *sūtras* means one may believe without doubt that the Buddha truly preached ‘thus so.’
- ii. As a term to indicate that all phenomena in the universe, without alteration, just-as-they-are (*ari no mama*), are attributes of reality.
- iii. With the meaning “good,” used as a term when agreeing with another’s view.
- iv. As a term used to confirm certification (*inka shōmei*: a master’s approval and validation of a disciple’s enlightened state).

As already explained, *nyoze* means “like that,” or “thus so,” that no one doubts or deceives, and all are essential reality, just-as-they-are (*ari no mama*). Heaven is high, the earth is low; the post is vertical, the door-sill is horizontal; water is cool, fire is hot; birds fly, fish swim; the eyes are horizontal, the nose is vertical – in reality, all things are *nyoze-nyoze* - “thus so, thus so” – or *nyoze fudō* - “immovable thusness” - the changeless aspect of each and every ‘such-as-it-is’ (*ari no mama*).

It says in China’s oldest collection of poems, the *Book of Odes* (one of the *Five Classics*), that: “the hawk flies up to heaven; the fish leaps in the deep.” (This was quoted by Zisi, the grandson of Confucius, in the *Doctrine of the Mean*.) This expresses the breadth of the middle path, and its completion. One could say that this “hawks fly and fish leap” also reveals realities (*sugata*: forms) of thusness (*nyoze*).

The negation of its such-as-it-isness (*ari no mama*) is the loss of that things essential reality (*shinjitsu no sugata*: true form), and could not be called *nyoze*-thusness. In the same way, people live in environments that suit their various personalities, and conduct their affairs in accordance with their natural abilities. Not to oppose the true forms of this such-as-it-isness (*ari no mama*), to accept them thusly (*nyonyo ni*) - that is *nyoze*-thusness. If a form becomes contra-wise and false, it is not a form of *nyoze* or *nyonyo*. If that happens, the self is opposed to nature’s reality (*sugata*: forms), and will probably come to grief. The important thing is to un-self-consciously (*mushin ni*) adapt to the forms [i.e. reality] of such-as-it-isness (*ari no mama*) – that is called *nyoze*. The mutually appreciative and affirmative state of *nyoze* is a boon to human relationships, and one could even say is connected to world peace.

COMMENT

驀然鉄棒如風至
失却従前眼裏花

Sudden as the wind, the iron rod strikes,
Clearing away all those old stars in the eye.¹³¹

In his verse anthology, Shibayama Zenkei annotated *nyoze* with “that which is in front of you, the thusness of essential reality (*shinjitsu no sugata*, the Body of Truth). Also, words to affirm another’s understanding.”¹³² The Chinese-character combination for *nyoze* suggest “as is” and “as it is,” or the more hip, “like it is,” and brings to mind the “I Am Who Am” (*ehyeh asher ehyeh*) of the God of Moses (Exodus 3:14). In the expression “thus have I heard,” *nyoze* (or *rushi* in its Chinese pronunciation) was used to translate the Sanskrit term *evam*. According to Monier-Williams “*evam* may imply likeness (so); sameness of manner (thus); assent (yes, verily); affirmation (certainly, indeed, assuredly); command (thus & c.); and be used as an expletive.”¹³³ It may be transposed to modern standard Japanese as *kono yō ni*, or “in this way/fashion/manner,” hence “thus” or “thusly.” Of the term “is like” in the verse “the True Dharma Body of the Buddha... is like the moon in water,” (仏真法身...如水中月), Zen Master Dōgen explained that *nyo* (如, like) does not mean “resemblance” (相似). In Dōgen’s interpretation, the thusness (如) of being “like” is the “thisness” (是) of concrete existence (如は是なり). “Dōgen read the *nyo* (如) in this sentence as the *nyo* in *shinnyo* (真如). *Shinnyo* is a Chinese translation of the Sanskrit word *tathatā* which is translated into English as “thusness,” “suchness,” “as-it-isness,” or simply “true reality.” “Thisness” (是, *ze*) means “concrete,” “definite,” or “each and every thing.”¹³⁴ So, the Truth (真理, *shinri*) of all phenomena – the ‘thusness’ of their ‘thisness’ and the ‘thisness’ of their ‘thusness’ - is the moon-in-water reality of the True Dharma Body of the Buddha, i.e. a vast emptiness, with nothing holy about it (Zengo 31). Otherwise stated, “form is Emptiness, and Emptiness is form” (色即是空 空即是色, Zengo 87).

There are many pithy expressions of “thusness.” For example: “willows are green, flowers are red” (Zengo 40); “the moon is in the azure sky, the water is in the pot” (Zengo 85); and, “scoop up water and the moon is in your hands; toy with flowers and their scent is in your robes” (Zengo 93). Also, there’s “Yunmen’s sesame buns,

¹³¹ *Bakuzen taru tetsubō kaze no gotoku ni itari, / Shikkyaku su jūzen ganri no hana. Zen Sand supra* Note 13 at 566.

¹³² *Zen Sangha Verse Collection supra* Note 23 at 12.

¹³³ Monier Monier-Williams, *Sanskrit-English Dictionary* (New Dehli: Munshiram Manoharlal Publishers Pvt. Ltd., 1976) at 232 [hereinafter, *Monier-Williams*].

¹³⁴ Shohaku Okamura, *Realizing Genjokoan: The key to Dogen’s Shobogenzo* (Boston: Wisdom Publications, 2010) at 131.

Zhaozhou's tea, Huichong's reed geese, and Zhaochang's flowers,"¹³⁵ and "a long thing is a long Dharma-body; a short thing is a short Dharma-body."¹³⁶ Regarding the former, according to Case 77 of the *Blue Cliff Record*, one day a monk asked Yunmen Wenyan, "what is talk that goes beyond Buddhas and Patriarchs?" Yunmen responded, "a sesame bun." Next, Zhaozhou's tea refers to his greeting all and sundry with *kissako* (Zengo 17) or "have a cup of tea" regardless of whether they were fool or sage, rich or poor, with the natural inevitability of waves lapping up against a beach. For his part, Zhaochang was a Song dynasty painter known for his detailed depictions of all kinds of flowers. His paintings were of the 'bird and flower' genre which took root in the Tang, and went on to play a prominent role in the art of the Song, Yuan and Ming dynasties. Whereas he favoured flowers, Huichong, also of the Song dynasty, favoured birds. The second phrase, abstracted from Case 50 of the *Blue Cliff Record*, implies that all things, long and short, round and square, big and small, participate in a single body of thusness, - which raises the matter of the *Trikāya* or Three Bodies of the Buddha.¹³⁷

Just prior to his death, the Buddha encouraged his disciples to live as islands unto themselves, with no one and naught other than the Dharma as their refuge,¹³⁸ adding "for what I have taught and explained to you as Dhamma [Dharma] and discipline [*vinaya*] will, at my passing, be your teacher."¹³⁹ Over time, that was not enough, and the implicit identity of the Buddha with the timeless verity of his teachings gave rise to the notion of a *Dharma-kāya* or Body-of-Truth as a metaphor for the imperishable reality-essence of Buddhahood. The Buddha's Physical Body or *rūpa-kāya* may be transient, but his Truth Body is imperishable. As such, it became synonymous with a *Dharmatā* (Dharma-nature), a *Buddhatā* (Buddha-nature), and related ideas like the suchness (*tathatā*) or is-ness of a non-dual *Dharma-dhātu* (Dharma-realm), summed up in Zen's living experience of the "Original Face" (Zengo 30) or "Master" (Zengo 13). Eventually, the Yogācāra (Vijnāna-vāda) school of Vasubhandu and his brother Asaṅga came to refer to the Buddha's Body of Truth as the *svābhāvika-kāya* or Essence Body, and his corporal presence as the *nairmāṇika-kāya* or Transformation Body. Those two, together with their newly added *sāmbhogika-kāya* or Reward Body comprise the Three Bodies of the Buddha. The three bodies are viewed as more or less pure, i.e. clear, "revolvings" (*vṛtti*) of the non-dual *Dharma*-realm, with the Transformation Body visible to all persons, the Reward Body visible to Bodhisattvas, and the Essence Body visible to Buddhas.

¹³⁵ *Zen Sangha Verse Collection supra* Note 23 at 328 and *Zen Sand supra* Note 13 at 493.

¹³⁶ *Zen Sangha Verse Collection supra* Note 23 at 275 and *Zen Sand supra* Note 13 at 420.

¹³⁷ The following discussion on the *Trikāya* is based on a reading of Nagao Gadjin, "On the Theory of Buddha-Body" (May, 1973) 6:1 *The Eastern Buddhist* 25, to which belong the references to the *Dīgha Nikāya infra* Notes 138 & 139, albeit in differing translation.

¹³⁸ *Mahāparinibbāna Sutta: The Buddha's last days* in Maurice Walshe (tr.), *The Long Discourses of The Buddha: A translation of the Dīgha Nikāya* (Sommerville, Massachusetts: Wisdom Publications, 1995) at 245 [hereinafter, *Dīgha Nikāya*].

¹³⁹ *Ibid.* at 270.

D.T. Suzuki has pointed out that the first step on the Noble Eightfold Path of Buddhism is right seeing (*sammādiṭṭhi*). “Seeing is experiencing, seeing things in their state of suchness (*tathatā*) or isness. Buddha’s whole philosophy comes from this “seeing,” this experiencing.”¹⁴⁰ Students of the Way of Tea, too, will learn that this or that particular shape or style of utensil was “favoured” by some famous Tea-man like Rikyū. Many items so selected have become prototypes for generations of Tea practitioners and artisans. The idea of “favouring” or “liking,” *konomi* (好み) in Japanese, is important as a key to understanding the genius of the early Tea masters. According to Sōetsu Yanagi (1889-1961), that genius lay in their way of seeing, a result of long years of Tea practice and Zen training. They saw directly, by which he meant a direct communion between the eye and its object. “Unless a thing is seen without mediation,” says Yanagi, “the thing itself can not be grasped.” Here, to see directly means “to see before thinking, without time for analysis or discrimination.” This will disclose to the eye of the seer “the thing itself, the (indivisible) whole, which is entirely different from the sum of its parts.” To Yanagi, “only the men who possess this capacity of direct perception are true masters of Tea, just as those who can see God with immediacy are the real priests worthy of the name.”¹⁴¹

¹⁴⁰ D.T. Suzuki, *On Indian Mahayana Buddhism* (New York: Harper Torchbooks, 1968) at 228.

¹⁴¹ Sōetsu Yanagi, *The Unknown Craftsman: A Japanese insight into beauty* (Tokyo: Kodansha International Ltd., 1973) at 177-179.

無心

Zengo: *Mushin*.

Translation: No-mind.

Source: *Denshin Hōyō* (*Essentials of the Transmission of Mind*).

Mushin, or, “no-mind,” does not mean mindlessness. It is a state in which the existence of the mind is acknowledged, but the operation of all mental discernments are extinguished. The mind in which not even a single thing stops is called *mushin no shin* - the “mind of no-mind.” Since no-mind is a state in which thoughts arising out of contact with objective phenomena are completely absent, it is also called *musō* or *munen* - “no thought.” Moreover, since it is a state of detachment from self-hood, it is also called *muga* - “no-self.” Consequently, *mushin* is a synonym for *munen*, *musō* and *muga*. In brief, with no place to seek anything, no place to gain anything, *mushin* is the “non-abiding” (*mushōju*) mind that does not stop in or attach to things. It is a free and unobstructed (*jiyū muge*) state of mind, unrestrained by anything whatsoever

Zen Master Takuan said of *mushin* that:

“the mind of no-mind is none other than the original mind that from the beginning is not something fixed. When the mind is without discernment or thought, pervades the entire body and penetrates one’s whole being, we call it no-mind. It is the mind that sets down nowhere. Unlike stone or wood [i.e. inanimate objects], we call no-mind that with no place to stop. When it stops, there is something in the mind, but when there is no place to stop, there is nothing in the mind, and it is this ‘nothing in the mind’ that we call the ‘mind of no-mind,’ as well as ‘no-mind, no-thought’.” (*The Marvellous Record of Immovable Wisdom*)

Since *mushin* has no place to seek or to gain anything whatsoever, the eminent Chinese Tang dynasty Zen Master, Huangbo Xiyun (d. 850), the teacher of Zen Master Linji, said: “no-mind is the complete absence of mind.” (*Denshin Hōyō*). Moreover, Zen Master Rankei Dōryū (Zen Master Daikaku, 1213-1278), the founder of Kenchō-ji Temple in Kamakura, said: “the complete absence of the ignorant mind is called no-mind.” (*A Discourse on Zazen*) In the state of no-mind in which everything has been thrown away, the obstacles to Buddhist practice called the Three Poisons, the mind of greed and anger, not to mention stupidity, cannot arise, even a little.

The opposite of *mushin* is *ushin* - “existent mind” - which is an abbreviation for *ushōtoku-shin* - “abiding mind” – the utilitarian mind that looks for gain [and fears loss]. Whereas *mushin* is the non-abiding (*mushōtoku*) mind, *ushin* is the abiding (*ushōtoku*)

mind. Because *ushin* is characterized by selfishness, evil intentions and delusory notions, Zen Master Dōgen warned his students, “do not practice the Buddha Dharma with an ‘abiding mind’ (*ushōtoku-shin*)” (*Points to Watch in Buddhist Training*).

In its innocence, so to speak, the state of no-mind is similar to the condition of a pure, unsullied child, and may be called the origin of humanity. Returning to one’s child-like state of mind is also to restore human nature and discover the True Self. To that end, what is most important is to “nurture the Source.” Confucius’s “having no depraved thoughts” can be called the realm of no-mind or no-self, where evil intentions and delusory thoughts have been brushed aside.

The Eastern Jin dynasty poet Dao Yuanming (365-427) has a line on the state of no-mind in his *Homeward Bound!*: “quietly, without deliberation (*mushin ni*), clouds emerge from the grotto” (Zengo 77). Besides a magnificent natural scene, this line portrays the self-forgotten state of no-mind. Additional expressions of the state of no-mind are, “the white clouds come and go of themselves,” and “white clouds, water, gently flowing together.” Because the state of no-mind is symbolized by clouds (white clouds), one can say that white clouds in particular are connected with pure human nature (Buddha-nature or Buddha Mind).

Bent on wanting, getting and taking, modern society, in which religious and moral sentiment is outdated, has been transformed into a battleground for a self-interested humanity. One longs for the selflessness and goodness of *mushin*, even for a moment. Saying “returning to the Origin, going back to the Source” (*henpon gengen*), in the Zen school we pursue the Original Self, the True Self (*shinko*), pure human nature, our Original Face (*honrai no menmoku*). It is the very return to the state (*sugata*) of humanity’s originally pure no-mind that is the matter of concern.

COMMENT

即心無心

The mind itself is no-mind. (Bodhidharma)

In *The Zen Doctrine of No Mind*, D.T. Suzuki states that “*mushin*, or *munen*, is primarily derived from *muga*, *wu-wo*, *anūtmān*, ‘non-ego’, ‘selflessness’ which is the principal conception of Buddhism, both Hīnayāna and Mahāyāna.”¹⁴² Suzuki tentatively translated *mushin* into English as the “Unconscious,” not in a psychological sense but rather “in the sense of the ‘abysmal ground’ of the medieval mystics, or in the sense of the Divine Will even before its utterance of the Word,”¹⁴³ adding that “to attain *mushin* means to recover,

¹⁴² *The Zen Doctrine of No Mind* *supra* Note 73 at 120.

¹⁴³ *Ibid.*

objectively speaking, the Prajnā of non-discrimination.”¹⁴⁴ According to Suzuki, *Prajñā* (Wisdom) is the name given to the Unconscious or Self-nature “when it becomes conscious of itself or rather to the act itself of becoming conscious,”¹⁴⁵ which is nothing less than *āśraya parāvṛtti*, the manifestation of the basis, defined by Suzuki as a “revulsion or turning-over [transformation] which takes place at the basis of consciousness, whereby we are enabled to grasp the inmost truth of all existence, liberating us from the fetters of discrimination.”¹⁴⁶ In that way, *Prajñā*-Wisdom functions to look simultaneously in two directions: outwards towards a thought-constructed world of differentiation and discrimination (*vikalpa*), and inwards, towards the non-dual realm of *Śūnya*, the Void. When the latter is forgotten, imagination (*prapañca*) reigns, occluding immediate perception (*pratyakṣa*: intuitive knowledge). The recovery of the *Prajñā* of non-discrimination is the awakening of *mushin no shin*, the “mind of no-mind,” or the “Unconscious conscious,” in Suzuki’s terms. In *The Marvellous Record of Immovable Wisdom*, Zen Master Takuan, too, identified no-mind (無心, *mushin*) with Original Mind (本心, *honshin*), i.e. the mind of no-mind (無心之心, *mushin no shin*), and also equated its opposite, “existent mind,” (有心, *ushin*) with “deluded mind” (妄心, *mōshin*), i.e. the abiding-mind (有所得心, *ushotoku-shin*) remonstrated against by Dōgen, but advised: “thinking ’I won’t think’
Is something thought.
Don’t even think
About not thinking.”¹⁴⁷

The *Treatise on No-mind*¹⁴⁸ attributed to Bodhidharma was among thousands of manuscripts which had been brilliantly concealed in a cave near the Silk Route town of Dunhuang. In it, Bodhidharma explains that “in their confusion, people for no reason conceive [an entity called] ‘mind’ within no mind. Deludedly clinging to [mind’s] existence, they perform action upon action, which in turn makes them transmigrate in the six realms and live-and-die without respite. It is as if someone would in the dark mistake a contraption for a ghost or [a rope] for a snake and be gripped by terror [but] if they awaken to no-mind, then there are *neither* illusions nor life-and-death and nirvana. Thus the Tathāgata said to those who [think that they] have mind that there is life-and-death. Bodhi is so named as a counterpiece to illusion, and nirvana as a counterpiece to life-and-death; all of these [concepts] are but countermeasures. If no-mind obtains, both illusion

¹⁴⁴ *Ibid.* at 122.

¹⁴⁵ *Ibid.* at 121.

¹⁴⁶ *Studies in The Lankavatara supra* Note 128 at 390.

¹⁴⁷ Ikeda Satoshi (tr.), Takuan: *Fudōchishinmyōroku* (Tokyo: Tokuma Shoten, 2004) at 64 [hereinafter, *Fudōchishinmyōroku*].

¹⁴⁸ *Mushinron* (無心論, *Wuxinlun*).

and bodhi are nowhere to be found; and the same is true for life-and-death and nirvana.”¹⁴⁹

The Sanskrit *citta* means “thought,” or, by extension, “mind,” and *acitta* can be rendered either as no-mind, or no-thought (無念), the latter *wunien* (J. *munen*) favoured by the Sixth Patriarch, Huineng. According to Neng, “since ancient times, this Dharma teaching of ours, both its direct and indirect versions, has proclaimed ‘no thought’ as its doctrine, ‘no form’ as its body, and ‘no attachment’ as its foundation. What do we mean by a form that is ‘no form’? To be free of form in the presence of forms. And ‘no thought’? Not to think about thoughts. And ‘no attachment,’ which is everyone’s basic nature? Thought after thought, not to become attached. ... Once one thought becomes attached, every thought becomes attached, which is what we call ‘bondage’,”¹⁵⁰ and “to be unaffected by any object is what is meant by ‘no thought,’ to be free of objects in our thoughts and not to give rise to thoughts about dharmas. But don’t think about nothing at all.”¹⁵¹ This is to reside in (be in accord with) the faculty of “perception-only” or “consciousness-only” (*viññaptimātratā*) discussed in the Yogācāra school. According to one of its founders, Vasubandhu, “when consciousness does not apprehend any object-of-consciousness, it’s situated in “consciousness-only”, for with the non-being of an object apprehended, there is no apprehension of it. It is without *citta* [i.e. not conceivable, unborn], without apprehension, and it is supermundane knowledge; it is revolution at the basis.”¹⁵² This is *āśraya parāvṛtti*, liberation from the fetters of discrimination: “when relative knowledge is purified by keeping itself aloof from discrimination, and detached from [false] imagination, there is a turning-back to the abode of suchness.”¹⁵³

No-mind is of interest to practitioners of the martial arts who are attracted to its promise of calm in the midst of activity, as if one were to stand in the eye of the hurricane, or were the still point of the turning world. Takuan also compared such a mind to an empty gourd floating on water. Strike at it or push it down and it spins away. Do what you will it never stays in one place. “The mind of one who has arrived does not stop in things, even for a moment. It is like a gourd pushed down in water.”¹⁵⁴ This is no different from giving rise to a thought without being attached to anything whatsoever (Zengo 87). Not surprisingly, many expressions of *mushin* take the activities of nature for their model. There is, for

¹⁴⁹ Urs App, “Treatise on No-Mind: A Chan text from Dunhuang” 28:1 The Eastern Buddhist n.s. (Spring 1995) at 89 & 92.

¹⁵⁰ Red Pine (tr.), *The Platform Sutra: The Zen teaching of Hui-Neng* (California: Shoemaker & Hoard) at 140.

¹⁵¹ *Ibid.* at 142.

¹⁵² “The Thirty Verses (Trimśikā-Kārikā)” in Stefan Anacker, *Seven Works of Vasubandhu: The Buddhist psychological doctor* (Delhi: Motilal Banarsidass, 1986) at 189.

¹⁵³ *The Lankavatara Sutra supra* Note 127 at 238.

¹⁵⁴ *Fudōchishinmyōroku supra* Note 147 at 67.

example: “the wild geese do not intend to leave traces, the water has no mind to absorb their image;”¹⁵⁵ “without a thought, clouds float off the mountain peaks, water fills the hollows and flows away;”¹⁵⁶ and, “the fallen flowers drift away with longing on the flowing water, the flowing water carries the fallen flowers away without a care.”¹⁵⁷ In Tea practice, *mushin* may be contrasted to *zanshin* “awareness,” literally “lingering mind.” The arresting rhythm of the tea ceremony is created by the host’s making heavy items seem light and light items seem heavy, while also appearing to handle some items *mushin ni*, i.e. “without concern,” while other items are placed with what appears to be a great deal of *zanshin* or “lingering care.” A suitable scroll to express Tea as a Zen activity might display the phrase: “I put the white moon into a bottomless basket and keep the pure breeze in the bowl of mindlessness.”¹⁵⁸

¹⁵⁵ “*Kari ni ishō no i naku, mizu ni chin’ei no kokoro nashi,*” *Zen Sand supra* Note 13 at 461.

¹⁵⁶ “*Kumo mushin ni shite kuki o ide, mizu ana ni michite aruiwa nagaru,*” *Zen Sand supra* Note 13 at 463.

¹⁵⁷ “*Rakka i atte ryūsui ni shitagai, ryūsui jō nakushite rakka o okuru,*” *Zen Sand supra* Note 13 at 590.

¹⁵⁸ “*Mottei no ranji ni byakugetsu o mori, mushin no wansu ni seifū o tokowau,*” *Zen Sand supra* Note 13 at 585.

般若

Zengo: *Hannya*.

Translation: Wisdom.

Source: *Hannya Shin-gyō* (*Wisdom Heart Sūtra*).

Hannya is a transliteration into several Chinese compounds of the Sanskrit *prajñā* and the Pali *paññā*, translated as *e* – “wisdom” – *chi-e* – “wisdom” or “understanding” – and *mei* – “clear” or “intelligent” (lit. bright). It is also translated *seijō* – “purity” – and *onri* – “renunciation.” *Hannya* refers to the “wisdom of the Buddhas,” or “the wisdom of enlightenment.” It is a function of the mind, the wisdom or spiritual knowledge that roots out vexations and delusory notions. It is praised as both the teacher and the mother of all the Buddhas, and is the most important condition (*kaiki*) for the fruition of Buddhahood.

Allow me to introduce some terms that are prefixed with *hannya*.

The widely read *Hannya Shin-gyō* observes the real nature of everything in the universe with [innate] *prajñā*-wisdom, and describes reaching the other shore of *bodhi* (enlightened wisdom), to which all is Emptiness (without reality, without being). In contrast to the illusory world called “this shore” (*shigan*), the “other shore” (*higan*) is referred to as the “enlightened realm” (*satori no sekai*), and to arrive in that awakened realm of liberation is called “reaching the other shore” (*tō-higan*).

The *Hannya-e*, or ‘Wisdom Mass,’ also called the *Daihannya-e*, or ‘Great Wisdom Mass,’ is a Buddhist mass in which selected parts of the *Great Wisdom Sūtra* (in 600 fascicules) are chanted, primarily to preserve the State, to prevent misfortune, and to attract good fortune. It is an annual event in the Zen school that is conducted for a three-day period at New Years.

The *Hannya Jū-roku Zen-jin*, or ‘Sixteen Good Deities of the *Hannya*,’ also called the ‘Sixteen Good Deities Who Protect the *Hannya*,’ referred to in brief as the ‘Sixteen Good Deities,’ are the Good Deities who primarily protect the *Great Wisdom Sūtra*, of which Śākyamuni Buddha is the central figure (*honzon*). It is the Sixteen Good Deities who are celebrated during the *Hannya-e*.

Hannya-zanmai, the ‘*samādhi* of wisdom,’ is dwelling in the right knowledge of *hannya*. Free from all attachments, it is a state with a correct view of things. *Sanmai* or ‘*samādhi*’ refers to mental concentration on a single point, and spiritual unity.

Hannya no fune, or, the ‘boat of wisdom,’ is a metaphor for *prajñā*-wisdom as a boat to cross the ocean of life and death and reach the other shore of *bodhi* (*satori*-awakening).

The *hannya-gyōnin* or practitioner of wisdom, is one who puts true Wisdom into practice.

Hannya-tō or the ‘water of wisdom’ is a term used in the Zen sect for rice wine (*sake*). A monk must abstain from consuming alcohol, but not from quietly partaking of the “water of wisdom.”

Hannya is the ‘wisdom of the Buddha’ and the ‘wisdom of enlightenment.’ Not “ordinary” common-sensical wisdom, it is religio-spiritual Wisdom which exhaustively empties each and every thing of its relativism and separateness.

Since this is a wisdom which transcends the realm of logic, the pure, absolute wisdom beyond the reach of words and concepts (*gonryo fugyū*), it is not obtained through learning, but is realized (*taitoku*) for the first time through religious experience. *Hannya*-wisdom is explained thus in the *Blue Cliff Record* (Comment, case 6): “no speaking, no hearing – this is true Wisdom.” Since *hannya* is spiritual wisdom beyond words, it can neither be spoken by the mouth nor heard by the ear. To actualize (*taitoku*) this spiritual wisdom, one must ‘practice and apprehend for oneself, know cold and heat for oneself.’ Preconditions to that are not being deluded (*maku mōzō*, Zengo 16), and dispensing with everything (*hōgejaku*, Zengo 14).

COMMENT

In his *Yoga-Sūtra*, the Hindu Yoga master Patañjali wrote *ṛtambharā tatra prajñā*: “when consciousness dwells in wisdom, a truth-bearing state of direct spiritual perception dawns.”¹⁵⁹ The keynote concept is *ṛtambharā prajñā*, “truth-bearing wisdom.” According to B.K.S. Iyengar, “this earned spiritual illumination is filled with unalloyed wisdom, glowing with truth and reality. This luminosity of the soul manifests, shining with full fragrance.”¹⁶⁰ Distinct from knowledge gleaned from books, testimony or inference, truth-bearing wisdom is the direct knowledge of things as they are, understood in a flash (*sphuṭa*) of insight free of intellectual and emotional entanglements. Not the end of his path, however, this is but the yogin’s first step beyond empirical, sense-based knowledge into a more intimate view of the world and his relationship with things, people and events.

¹⁵⁹ B.K.S. Iyengar (tr.), *Light on the Yoga Sūtras of Patañjali* (London: Aquarian/Thorsons, 1993) at 95 [hereinafter, *Light on the Yoga Sūtras*].

¹⁶⁰ *Ibid.*

The first book of the early Buddhist *Abhidhamma Piṭaka*, the *Dhammasaṅgaṇi*, classifies *paññā* (*prajñā*) as one of eight faculties (*indriya*, from *inda*, “lord”) or psychological controlling factors, so-called because they master their opposites. According to the Venerable Nyanaponika Thera, there is a well-known sub-group of those factors consisting of “faith,” which brings faithlessness to heel; “energy,” which controls indolence; “mindfulness,” which counters heedlessness; “concentration,” which counters agitation; and, “wisdom” which controls ignorance (*avijjāsavo*).¹⁶¹ The latter is of particular importance because ignorance, along with sense desire (*kāmasavo*) and becoming (*bhavasavo*) comprise the three corruptions or dissipations (*āsāva*, “outward flowings,” from *ā-savati*, ‘flows towards’) which stand in the way of Arahantship.¹⁶² Mahāyāna Buddhists have similarly grouped wisdom (*prajñā*) with five other practices to formulate the six cardinal virtues of the Bodhisattva, those being charity (*dāna*), discipline (*śīla*), humble endurance (*kṣānti*), energy (*vīrya*) and meditation (*dhyāna*). However, whereas the early Buddhist Arahant (Worthy) was one who followed Buddha’s final admonition for each to work out his or her own salvation with diligence, the Bodhisattva is one who vows to place the salvation of others first.

As already noted, *prajñā* is generally translated as “wisdom” or “intuitive wisdom,” but can also be rendered “discriminative awareness,” with reference to the Buddha’s exemplary perfection of non-dual insight. Of the Buddha’s Noble Eightfold Path, right views and right aspirations represent the principle of *prajñā* or *paññā*; right speech, right action and right livelihood the moral dimension (*sīla*); and right effort, right mindfulness and right concentration the principle of concentration (*samādhi*). The development of serenity (*samatha*) through the cultivation of morality furthers the practice of concentration (*samādhi*), but it is insight (*vipassanā*) that gives rise to the *prajñā*-wisdom which liberates the practitioner from samsāric bondage. Insight alone, however, is not enough. Wisdom and compassion (*karuṇā*) are the two pillars of Mahāyāna Buddhism. That these two must exist in a singular relationship is symbolized by the sexual embrace of the *yab-yum* (father and mother) figurines of Tibet’s Vajrayāna Buddhism, the male figure representing compassion and skilful means (*upāya-kauśalya*) in leading others to enlightenment, while his consort symbolizes the principle of discriminative awareness.

¹⁶¹ Nyanaponika Thera, *Abhidhamma Studies: Researches in Buddhist psychology* (Kandy, Sri Lanka: Buddhist Publication Society, 1985) at 61-62.

¹⁶² *Saṅgīti Sutta: The Chanting Together* in *Dīgha Nikāya* *supra* Note 138 at 484 & 546.

無功德

Zengo: *Mu-kudoku* (*Kudoku nashi*).

Translation: No merit whatsoever.

Source: *Gotō'egen* (*A Compendium of the Sources of the Five Laimps*) Chapter 1: *Bodhidharma*.

Emperor Wu of Liang invited the Great Master Dharma, then visiting from afar, to the capital of Chin-ling (Nanking), and said: “since my accession to the throne, I have built so many temples, erected so many Buddhist images, and have ordained so many monks that it’s all more than I could impart. What do you suppose my merit (*kudoku*) will be?”

“No merit whatsoever (*mu-kudoku*),” he replied.

That is to say that ‘there is no merit in any or all such things.’

Emperor Wu’s question was framed in an ordinary manner that anyone might have asked, but in its being quite the opposite of what he had expected, Emperor Wu must have found Dharma’s response odd indeed.

He again inquired, “in spite of my having made all these exhaustive efforts on behalf of the Buddha Dharma, why is there no merit?”

“By saying ‘I’ve done this and I’ve done that,’ taking pride in the accumulation of merit, demanding gratitude, and expecting to be praised and revered, there is none,” he replied.

He strongly remonstrated thus because benevolence that is aware of itself as benevolence is not true benevolence, and virtue that is aware of itself as virtue is not true virtue. Herein lays Dharma’s great heart of compassion and kindliness.

True merit must be the “no-merit whatsoever” of Dharma’s rebuke. In the Zen school, activity without merit is called *mu-kuyō*, or, “meritless activity,” but it is essential to understand the accumulation of commendable deeds and benevolent acts hidden from anyone’s knowledge. This is called “hidden virtue” (*intoku*) in the Zen school.

The Chinese Taoist Zhuangzi (*Zhuangzi: Roaming at Ease*) discusses the “use of the useless” (*muyō no yō*) and “no merit” (*mukō*). The “use of the useless” means that a truly useful thing is above vulgar utilitarianism, that true usefulness is in a locale beyond that, among things of no worldly use. Next, “no merit” means that true merit is in that

place where worldly merit has been transcended. One could say that these are connected with the Zen expressions “no-merit” and “meritless activity.” In a word, the important thing is to empty the mind of “no merit,” not to mention any awareness of “merit,” and just accumulate merit and keep on doing good – unselfconsciously (*mushin ni*).

COMMENT

Jesus said “be on guard against the scribes, who like to parade around in their robes and accept marks of respect in public, front seats in the synagogues, and places of honour at banquets. These men devour the savings of widows and recite long prayers for appearance’ sake; they will receive the severest sentence” (Mark 12:38-40). In Buddhist thought, that “severe sentence” comes not from some external power, but from deep within the karmic-consciousness-nature (*goshikishō*, Zengo 1) of the doer.

For Hindus and Buddhists alike, karma (from the root *kṛ* to do) is the principle of causality which governs the entirety of nature, both external and internal. The *Bṛihadāranyaka Upanishad* says of it: “according as one acts, according as one behaves, so does he become. The doer of good becomes good, the doer of evil becomes evil. One becomes virtuous by virtuous action, bad by bad action. Others, however, say that a person consists of desires. As is his desire so is his will; as is his will, so is the deed he does, whatever deed he does, that he attains” (IV.4.5).¹⁶³ In the same spirit, the Buddhist *Dhammapada* opens with “all that we are is the result of what we have thought: it is founded on our thoughts, it is made up of our thoughts. If a man speaks or acts with an evil thought, pain follows him, as the wheel follows the foot of the ox that draws the carriage,” but “if a man speaks or acts with a pure thought, happiness follows him, like a shadow that never leaves him” (1.1-2).¹⁶⁴ Otherwise put, “a man will reap only what he sows....Let us not grow weary of doing good” (Galatians 6:7&9).

In time, the *Bhagavad Gita* would convey its central message that “to work, alone, you are entitled, never to its fruit. Neither let your motive be the fruit of action, nor let your attachment be to non-action” (2:47).¹⁶⁵ By the time of the *Gita*’s composition it had become apparent to Indian yogins that if evil is an iron chain, good is a gold one, and still an obstacle to freedom. As Swami Vivekananda (1863-1902) would put it, “liberation means entire freedom – freedom from the bondage of good as well as from the bondage of evil. A golden chain is as much a chain as an iron one. Suppose there is a thorn in my finger. I use another to take the first one out, and when I have done so I throw both of them away; I have no need to keep the second thorn, because both are thorns after all.”¹⁶⁶

¹⁶³ *The Principal Upaniṣads supra* Note 105 at 272.

¹⁶⁴ *The Dhammapada supra* Note 82 at 3-4.

¹⁶⁵ Swami Nikhilananda, *The Bhagavad Gita* (New York: Ramakrishna-Vivekananda Center, 1979) at 88.

¹⁶⁶ *The Yogas and other works supra* Note 58 at 473.

Not mere antinomianism, this reveals the practical secret to breaking down the distinction between the sacred and the profane in day-to-day life, discovered not through inaction or abstentions or the observance of deeds good or bad, but in non-attachment. It was in this spirit of renunciation that Bodhidharma would inform Emperor Wu that there had been no merit whatsoever in all of his good deeds on behalf of Buddhism, but the Emperor did not understand.

For both Hindus and Buddhists, the law of karma is closely linked to that of rebirth through various states, whether of light or of dark, heaven or hell, as hungry ghost, beast, titan, god or man. Returning to the *Bṛihadāraṇyaka Upanishad*: “the object to which the mind is attached, the subtle self goes together with the deed, being attached to it alone. Exhausting the results of whatever works he did in this world he comes again from that world, to this world for (fresh) work.”¹⁶⁷ In that way, desire is recognized as the root of transmigration and it is only through rebirth as a human being capable of volitional action that fresh karma can be generated; all non-human states are solely conditioned by and for the expiation of past karma, like the energy imparted to an arrow shot into the air that must be expended before its inevitable return to ground. Regarding the status of the yogin within this milieu, the *Bṛihadāraṇyaka* further states that “when all the desires that dwell in the heart are cast away, then does the mortal become immortal, then he attains *Brahman* here (in this very body).”¹⁶⁸ Does this imply freedom from the law of karma for the Hindu *jīvanmukta*, the one liberated from *māyā*’s illusions while yet embodied, or for the Zen practitioner who has seen into his own nature and become a Buddha (*kenshō jōbutsu*, Zengo 29)? No antinomian principle is to be found here, either, since to believe so, one may be reborn a fox.

“From the beginning the discipline of grasping the fundamental
Has never presumed to neglect cause and effect.”¹⁶⁹

The second case of the *Mumonkan* describes Zen Master Baizhang Huaihai’s (720-814) encounter with a shape-shifter, an old man who had been reborn 500 times as a fox since the time of Kashyapa Buddha simply because he confirmed that for an enlightened person “there’s no falling into karma” (不落因果, *furaku inga*). However, upon hearing Baizhang’s turning word, that for the enlightened, “there’s no obstructing karma” (不昧因果, *fumai inga*), the old man was able to slough off his fox-form, which was then given a monk’s burial. The implication is that real freedom is a freedom *within*, not a freedom *from*, as in Zen Master Dongshan Liangjie’s (807-869) saying, “when it’s cold, the cold kills this āchārya. When it’s hot, the heat kills this āchārya” (Zengo 81). The artist is one

¹⁶⁷ *The Principal Upaniṣads* supra Note 105 at 272-273.

¹⁶⁸ *Ibid.* at 273.

¹⁶⁹ *Jñrai hahon no shugyō/aete inga o kien sezu. Zen Sand* supra Note 13 at 466.

who has sufficiently mastered his or her media to experience creative freedom from the conditioning limitations thereof, although the media may remain a principal mode of expression. The Bengali saint Sri Ramakrishna (1836-1886) would say of a liberated man, an artist of life, that “returning to the relative plane after reaching the Absolute is like coming back to this shore of a river after going to the other side. Such a return to the relative plane is for the teaching of men and for enjoyment – participation in the divine sport in the world”¹⁷⁰ (Zengo 80). His ego has become “like a burnt rope, which appears to be a rope but disappears at the slightest puff,”¹⁷¹ and “his present body remains alive as long as its momentum is not exhausted; but future births are no longer possible. The wheel moves as long as the impulse that has set it in motion lasts. Then it comes to a stop. In the case of such a person, passions like lust and anger are burnt up. Only the body remains alive to perform a few actions.”¹⁷²

Within Mahāyāna Buddhism, the Bodhisattva is one who strives to practice perfect charity, that is, *dānapāramitā*. Zen Master Hui Hai says of it that “*dāna* means relinquishment...of the dualism of opposites,” meaning “total relinquishment of ideas as to the dual nature of good and bad, being and non-being, love and aversion, void and not void, concentration and distraction, pure and impure. By giving all of them up, we attain to a state in which all opposites are seen as void. The real practice of the *dānapāramitā* entails achieving this state without any thought of ‘Now I see that opposites are void’ or ‘Now I have relinquished all of them’. We may also call it the simultaneous cutting off of the myriad types of concurrent causes; for it is when these are cut off that the whole Dharma-Nature becomes void; and this voidness of the Dharma-Nature means the non-dwelling of the mind upon anything whatsoever.”¹⁷³ Real charity has surrendered any and every idea connected with giving and getting, and must also have relinquished any and every idea connected with their surrender to be genuine.

In the spirit of renunciation or relinquishment, Ananda K. Coomaraswamy (1877-1947) could well have been describing the practice of Zen Tea when he wrote “it is not by non-participation but by non-attachment that we live the spiritual life....It is easy not to walk, but we have to walk without touching the ground. To refuse the beauty of the earth – which is our birthright – from fear that we may sink to the level of pleasure seekers – that inaction would be action, and bind us to the very flesh we seek to evade. The virtue of the action of those who are free beings,” wrote Coomaraswamy, “lies in the complete

¹⁷⁰ Swami Nikhilananda (tr.), *The Gospel of Sri Ramakrishna* (New York: Ramakrishna-Vivekananda Center, September 1969) at 940 [hereinafter, *The Gospel of Sri Ramakrishna*].

¹⁷¹ *Ibid.*

¹⁷² *Ibid.* at 477.

¹⁷³ John Blofeld (tr.), *The Zen Teaching of Hui Hai on Sudden Illumination* (London: Rider & Company, 1969) at 52.

coordination of their being – body, soul and spirit, the inner and outer man, at one.”¹⁷⁴
Learning to walk without touching the ground well expresses the practice of Zen Tea. To parody a well-known expression: ‘fetch me a cup of tea without using your feet and of course I’ll accept it without using my hands.’

He stands on the high peak without showing his head,
He walks the ocean depths without wetting his feet.¹⁷⁵

¹⁷⁴ Ananda K. Coomaraswamy, *The Dance of Shiva* (New York: The Noonday Press, 1971) at 130.

¹⁷⁵ *Kō-kōtaru hōchō ni tatte chō o arawasazu, shin-shintaru kaitei ni yuite ashi o uruosazu. Zen Sand supra* Note 13 at 602.

主人公

Zengo: *Shujinkō*.

Translation: Master.

Source: *Mumonkan (The Gateless Barrier)*: 12.

In the Zen school, the well-known expression *shujinkō*, or, “Master,” comes from an anecdote regarding, a priest named Shiyan (n.d.) of Ruiyan-si Temple in Zhejiang Province, He was a Dharma successor to late Tang dynasty Zen Master Yantou Quanhuo (828-887, himself a Dharma heir of Deshan Xuanjian).

Every day as a daily routine Shiyan would sit in meditation on a rock and call out:

“Master!”

“Yes sir?” he would answer himself.

“Are you awake?” he would query.

“Yes sir!” he would respond.

“Don’t be deceived by others!”

“Yes sir!” he would say.

Apart from that, throughout his life Shiyan gave not one word in sermon.

The “Master” is the self’s Master, the True Self, the Original Self, referred to in the Zen sect as Buddha-nature or Original Face (*honrai no menmoku*, Zengo 30). Zen Master Linji’s “True Man without rank” (*mu’i no shin’nin*, Zengo 44) also points to the Master.

The ancient Greek philosopher Socrates (470-399 B.C.E.) frequently pounded his chest and said that he listened to the inner voice of his *daimon* (conscience), and behaved in accordance with its orders and injunctions. This *daimon*, too, could be called the “Master.”

In the *Mumonkan* that he authored, Zen Master Wumen Huikai (1183-1260), comments that “one calls out ‘Master,’ and one answers ‘Yes sir!’ One says ‘stay awake, don’t be deceived by others,’ and one responds, ‘yes, yes!’”

Not only Shiyan and Wumen, all of us have had the experience of sometimes talking to ourselves, and that is because there exists another Self besides the self. What this means is that within human beings there exists two selves: a “sentient self” and a “spiritual Self.” The “sentient self” lives harbouring joy, anger, sorrow and pleasure, as well as personal and social ambitions. It is the everyday, commonsensical self. The

“spiritual Self” is the pure, essential Self, the eternal Self, the Original Self. The ordinary self is the self that is revealed to the world, but the essential Self is the inner, subliminal Self. The former is the small self, and the latter is the Big Self, what Confucianism calls “the mind-and-heart of man” (*jinshin*) and “the Mind-and-Heart of the Way” (*dōshin*). It is thanks to this eternal, essential, spiritual Self that the ordinary, sentient self is afforded value and meaning. Human beings are travellers, always walking along the path of human life with those two selves as companions.

Never reflecting on the pure, true, Original Self, it is usually forgotten or overlooked. We often hear about dehumanization and alienation, but those too are the result of ignoring the Master. One could say that it is wherever the Master is forgotten or ignored that there is this contemporary dis-ease. By brushing aside attachments and delusory thoughts, the Master’s eyes will open and the form of the Original, True Self will manifest. It was in order to identify with the Master, to awaken the Master, and not to be deceived by selfish or deluded notions that Shiyan always called out “Master!” Zen Master Linji urged, “wherever you are, be the Master.”

The quest for the Master may seem easy but, “you can’t get a tiger cub without entering the tiger’s lair.” The first and most important thing is not to forget or neglect the Master.

COMMENT

賓主歷然

Guest and host are clearly distinguished.¹⁷⁶

From an early age, Carl Gustav Jung felt that both he and his mother had two personalities. “By day,” Jung would write of her, “she was a loving mother, but at night she seemed uncanny. Then she was like one of those seers who is at the same time a strange animal, like a priestess in a bear’s cave. Archaic and ruthless; ruthless as truth and nature. At such moments she was the embodiment of what I have called the “natural mind”.” Of himself, he discovered “I too have this archaic nature, and in me it is linked with the gift – not always pleasant – of seeing people and things as they are. I can let myself be deceived from here to Tipperary when I don’t want to recognize something, and yet at bottom I know quite well how matters really stand. In this I am like a dog – he can be tricked, but he always smells it out in the end. The “insight” is based on instinct, or on a “*participation mystique*” with others. It is as if the “eyes of the background” do the seeing in an impersonal act of perception.”¹⁷⁷ Most people can relate to this, but Jung also played a game for hours in which he would sit on a stone and think that while it is

¹⁷⁶ *Hinju rekinen. Zen Sand supra* note 13 at 162.

¹⁷⁷ C.G. Jung, *Memories, Dreams, Reflections* (New York: Pantheon Books, 1963) at 50 [hereinafter, *MDR*].

underneath, “the stone also could say “I” and think: “I am lying here on this slope and he is sitting on top of me.” The question then arose: “am I the one who is sitting on the stone, or am I the stone on which he is sitting?” This question always perplexed me,” he recalled, “and I would stand up, wondering who was what now.”¹⁷⁸ That is indeed the question, and Jung wrote that he found it reassuring and calming to sit on his stone, which would free him of all his doubts, adding that whenever he thought that he was the stone, his conflict ceased. “The stone has no uncertainties, no urge to communicate, and is eternally the same for thousands of years,” Jung would think, “while I am only a passing phenomenon which bursts into all kinds of emotions, like a flame that flares up quickly and then goes out.” He came to see himself as but the sum of his emotions, while the Other in him was the timeless, imperishable stone.¹⁷⁹

The opening stanza of the Vedantic *Drg-Drśya-Viveka* states: “the form is perceived and the eye is its perceiver. It (eye) is perceived and the mind is its perceiver. The mind with its modifications is perceived and the Witness (the Self) is verily the perceiver. But It (the Witness) is not perceived (by any other).”¹⁸⁰ In this way, the *Sākṣin* or Witness (Jung’s imperishable stone) is the ultimate perceiver but is not itself perceived. It is that which neither increases nor suffers decay. Self-luminous, it illumines everything else¹⁸¹ and “That thou art” (*tat tvam asi*), according to the famous Upanishadic formula.¹⁸² As the ultimate Witness, it corresponds to the *Puruṣa* or innermost spirit of Sāṅkhya-Yoga: that which is revealed when the mayic veiling and projecting power of delusory discriminatory thought is eliminated following the cessation of the incessant fluctuations of the mind-stuff of consciousness – which is the classical definition of Yoga.¹⁸³ Thereupon the Yogin will become that Spirit, that Seer, and will directly perceive that the phenomenal cosmos is naught but force acting on force, a sport divine, and a dream.

Comparable to the *Dṛṣṭrā*-Knower or Seer of Patañjali’s classical Yoga system, Shiyan’s “Master” is also synonymous with the Buddha-nature, Huineng’s “Original Face” (Zengo 30), Hakuin’s “single hand” (Zengo 39) and Linji’s “true man without rank” (Zengo 44). In his Zen phrase anthology, Shibayama Zenkei annotated *Shujinkō* with: “the Buddha-nature of each and every person’s original endowment. One’s very own inner hero.

¹⁷⁸ *MDR ibid.* at 20.

¹⁷⁹ *MDR ibid.* at 42.

¹⁸⁰ Swāmī Nikhilānanda (tr.), *Drg-Drśya-Viveka: An inquiry into the nature of the ‘seer’ and the ‘seen’* (Mysore: Sri Ramakrishna Ashrama, 1964) at 2 [hereinafter, *Drg-Drśya-Viveka*].

¹⁸¹ *Ibid.* at 6.

¹⁸² *Chhāndogya* VI.xiii.3 *supra* Note 37 at 319.

¹⁸³ *Yogaḥ cittavṛtti nirodhaḥ*: Yoga is the cessation of movement in the consciousness. *Light on the Yoga Sūtras* *supra* Note 159 at 45-46.

Original Self. Original Face.”¹⁸⁴ In his comments on the *Mumonkan*, Shibayama again equated it with “Absolute Subjectivity” (*zettai shutai*) which transcends subjectivity and objectivity, and with “Fundamental Subjectivity” (*konpon shutai*) which can never be objectified. Shibayama cautioned, however, that, as Master Eisai said, “it is ever unnamable” (歴劫名無し, *ryakkō myō nashi*).¹⁸⁵

Who is the third who walks always beside you?
When I count, there are only you and I together
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
-But who is that on the other side of you? – T.S. Eliot, *The Waste Land*

Zen Master Linji said that “when you are the Master wherever you are, every place you stand is real” (Zengo 86), and John Daido Looi asked of Shiyan’s calling out “Master”: “what is he saying, who is he talking to?”¹⁸⁶ The fifteenth Grand Tea Master of the Urasenke tradition of Tea, Sen Sōshitsu, studied Zen at Daitokuji Temple where he received the *kōan shujinkō* from Rōdaishi Zuigan. For Dr. Sen “there had been the question of just how much thought I – as the one who would become the *iemoto*¹⁸⁷ in the future – had given to my subjecthood. Owing to Rōdaishi Zuigan’s having given the *kōan* “*Shujinkō*” to me, I was awakened to this question.” The first rule in the Way of Tea which Dr. Sen inherited “is for host and guest to mutually interact with each other with a true and honest heart (*magokoro*). Mutually interacting with a true and honest heart means for each person, each master, to exist alike as host and as guest, and to relate to the other accordingly.”¹⁸⁸

He himself carried the jar to buy some village wine.
Now he changes clothing and becomes head of the house (主人, *shujin*).¹⁸⁹

賓主互換

¹⁸⁴ *Zen Sangha Verse Collection supra* Note 23 at 20.

¹⁸⁵ Zenkei Shibayama, *Zen Comments on the Mumonkan* (San Francisco: Harper & Row, 1974) at 93 [hereinafter, *Shibayama Comments on the Mumonkan*].

¹⁸⁶ Kazuaki Tanahashi & John Daido Looi (trs.), *The True Dharma Eye: Zen Master Dōgen’s three hundred kōans* (Boston: Shambhala, 2005) at 340 [hereinafter, *The True Dharma Eye*].

¹⁸⁷ Head of the house; head of the Urasenke school of Tea.

¹⁸⁸ Sen Sōshitsu XV, “Autobiographical Essay 17 – Zen Training at Daitokuji” 87 *Chanoyu Quarterly: Tea and the arts of Japan* (Kyoto: Urasenke Foundation, 1997) at 6.

¹⁸⁹ *Mizukara hei o tazusaesatte sonshu o kai, kaette san o tsukekitatte shujin to naru. Zen Sand supra* Note 13 at 582.

Guest and host interchange.¹⁹⁰

¹⁹⁰ *Hinju gokan. Zen Sand supra* Note 13 at 161.

放下著

Zengo: *Hōgejaku*.

Translation: Throw it away!

Source: *Shōyōroku* (*The Book of Serenity*): 57.

The phrase *hōgejaku* appears in the *Shōyōroku*, as well as in *In Praise of the Five Houses of the True School*. In this phrase, *hōge* means “to let go,” “to throw away,” or, “to set down,” and *jaku* (*chaku*) is an imperative auxiliary word, hence: “throw it away!”

One day, the Venerable Yanyang asked Chinese Tang dynasty Reverend Zhaozhou, “what about when I come not carrying a single thing (*ichimotsu fu-shōrai*)?” “Throw it away!” responded Zhaozhou. .

Thinking that this made no sense at all, Yanyang responded, “I’m already not carrying a single thing, so what must I throw away?”

“Well then, carry it along,” advised Zhaozhou.

This is to say, ‘shoulder your not having even one thing and go,’ and, ‘throw away the mind which is attached to your not having even one thing (*musho* ‘u: no-thingness).’ It is said that with this, Yanyang’s doubts dissolved, and he was enlightened.

Not only is *hōgejaku* to dispense with all dualistic thoughts, like life versus death, pain versus pleasure, yes versus no, good versus bad, and self versus other, but is also to dispense with the idea of ‘dispensing with.’ “Both forgotten,” (*ryōbō*, Zengo 6) and “simultaneously cutting off both heads” (*ryōtō tomo ni setsudan*) also refer to completely cutting off that kind of relativistic awareness of duality.

Human beings are travellers who trudge along burdened with life and death, and pain and pleasure. As long as they don’t throw them away and cut them off, they will be troubled by them forever. Dispense with them completely and for the first time one can return to the child-like mind, the real Self, or pure human nature. In the Zen school, “to dispense with everything” (*issai hōge*) is described as the level of “first entry.” All conceptualizations – those must be put down. A great cleansing of the mind and entry into the state of mind of not-one-thing (*mu-ichi-motsu*) or no-attainment (*mushotoku*) is the matter of importance.

COMMENT

[Jesus said], “If you have money, do not lend it at interest. Rather, give [it] to someone from whom you will not get it back.”¹⁹¹

The Bengali saint Sri Ramakrishna would relate how a kite snatched a fish from some fishermen, but whichever way it flew, whether north, south, east or west, it was relentlessly pursued by noisy, cawing crows. Confused, and with no opportunity to consume its booty, it finally dropped the fish and the crows at once departed. The crows are worries and anxieties, and “as long as a man has the fish, that is, worldly desires, he must perform actions and consequently suffer from worry, anxiety, and restlessness. No sooner does he renounce these desires than his activities fall away and he enjoys peace of soul,”¹⁹² he observed.

In his Zen phrase anthology, Zenkei Shibayama annotated *hōgejaku* with “throw it away! Put it down! *Chaku* (著) is an emphatic auxiliary word.”¹⁹³ This expression may be considered together with *hōfuge* (放不下) or “unable to let go” abstracted from Case 17 of the *Blue Cliff Record*. The latter implies that one cannot shake free, that attachments remain, particularly fundamental attachment to notions of selfhood and its activities and accomplishments, including subtle spiritual conceits. Zhaozhou’s comments harp back to the traditional Indian yogi’s practice of dispassion (*vairagya*) and its companion, renunciation (*tyaga*). Everyone has dispassion for something, but few will present with not a single thing, and fewer yet will have renounced even that. According to Sri Swami Sivananda, “attachment to Vairagya is as much an evil as attachment itself. Vairagya is a means for attaining wisdom of the Self. It is not the goal itself. A Jivanmukta or realised sage has neither Raga [passion] nor Vairagya.”¹⁹⁴ But, “Vedanta [like Zen] does not want you to renounce the world. It wants you to change your mental attitude and give up this false, illusory ‘I’-ness (Ahanta) and mineness (Mamata).... You must renounce the idea, “I have renounced everything”. “I am a great Tyagi [Renunciate]” – this Abhimana [ego-centred attachment] of the Sadhus is a greater evil than the Abhimana of householders, “I am a landlord; I am a Brahmin, etc”.”¹⁹⁵

放下便是

¹⁹¹ *The Gospel of Thomas supra* Note 83 at 59.

¹⁹² *The Gospel of Sri Ramakrishna supra* Note 170 at 314 & 428. The Buddha too used the analogy of a vulture, a heron or a hawk seized of a piece of meat as a metaphor for sensual pleasures in the *Potaliya Sutta*. See the *Majjhima Nikāya supra* Note 5 at 469-470.

¹⁹³ *Zen Sangha Verse Collection supra* Note 23 at 24.

¹⁹⁴ Sri Swami Sivananda, *Gyana Yoga* (Delhi: Motilal Banarsidass, 1973) at 208.

¹⁹⁵ Swami Sivananda, *Mind: Its mysteries and control* (Himalayas: The Divine Life Society, 1986) at 227-228.

Let go and at once that's it.¹⁹⁶

¹⁹⁶*Hōge seba sunawachi ze. Zen Sand supra* Note 13 at 165.

破草鞋

Zengo: *Hasōai*

Translation: Torn straw sandals.

Source: *Hekiganroku (The Blue Cliff Record)*: 12.

Hasōai is equivalent to *heiri* or *heishi*, being torn straw sandals, broken *zōri* or worn-out shoes, things that are unusable, of no utility or value. Synonyms to *hasōai* are *hamokushaku* (broken wooden ladle) and *hasabon* (broken earthenware mortar), to mean things of no use.

In the *Zendo* (Zen training hall), student practitioners (*unsui*: clouds and water) will put on straw sandals and do *takuhatsu* (i.e. *gyōkutsu*: begging for alms) or do *samu*-work (in an office, or physical labour), so one may say that there is a deep affinity between the *unsui* and his or her straw sandals (*waraji*). When the author was a junior school student, around the beginning of the Taishō Era, junior school kids, boys and girls alike, all attended school wearing straw sandals. At home, too, it was straw *zōri* that were generally worn. One longs for those days in the country when straw sandals and *zōri* were integral to life, and I am filled with nostalgia whenever I think of the straw sandals and *zōri* that I wore out and threw away.

As in the saying “it is like throwing-away worn-out sandals (*heiri*)” (*Menzi*), *hasōai* are a metaphor for things we throw away without regret or second thought. However, I do not feel that anything, not even worn-out sandals, should be so easily disposed of simply by saying that they are useless. Formerly, Zen monks chopped up their old sandals and used them in the foundation for earthen walls, or in compost. So doing, they gave things new life, a use to the useless and a value to the valueless. This is to give life to and care for things. In training halls (*dōjō*) where Zen is practiced, consideration vis-à-vis things is thorough-going.

Zhuangzi discussed the “use of the useless” (*muyō no yō*), that there is usefulness in a thing deemed useless, and that something deemed of no value is all the more a thing of value. Those very worn-out straw sandals, Zhuangzi would say, have no self, no merit and no renown (Zengo 38). *Hasōai* have negated self, negated achievement and negated name. It is by such negation that Reality is revealed. In order for human beings to return to their True Self or pure human-nature (Buddha-nature), it is necessary to become as self-effacing as those worn-out straw sandals. To give life to the Self, one must be emptied or expurgated of selfhood. It is therein that the original True Self (*shinko*) is revealed before one’s very eyes.

In the practice of Zen, knowledge is of no use whatsoever. It is not just that knowledge is of no value, but that it is a positive hindrance. In that way, knowledge is as useless as worn-out straw sandals. Negation of useless knowledge is the “knowing of not-knowing,” and the application of Great Wisdom. In order to uncover our true human-nature, the Original Self, it is necessary to take another appreciative look at those worn-out straw sandals.

In his book *Torn Straw Sandals*, my honoured teacher, the late Dr. Hisamatsu Shin’ichi wrote:

“Ladling out pure water from bottomless spring depths,
defying precipitous heights,
passing through ten thousand miles of jungle,
piercing barriers,
traversing continents –
the poor (*mu-ichi-motsu*) pilgrim carries on with the endless pilgrimage of life,
his worn-out straw sandals (*hasōai*)
abandoned by the roadside.”

This is a line from *Torn Straw Sandals*, which is volume eight of my teachers collected works (published by Risōsha), that, unlike worn-out sandals (*hasōai*), is an exceedingly valuable collection of essays.

COMMENT

寒月や
草鞋掛けたる
冬木立 (下村為山)

A cold moon.
Hanging up my straw sandals –
Winter trees. - Shimomura Izan (1865-1949)¹⁹⁷

Liezi, a contemporary of Zhuangzi during the Period of the Warring States (480-221 BC) said of himself: “at the end of nine years [of study] my mind gave free rein to its reflections, my mouth free passage to its speech. Of right and wrong, profit and loss, I had no knowledge, either as touching myself or others....Internal and External were blended into Unity. After that, there was no distinction between eye and ear, ear and nose, nose and mouth: all were the same. My mind was frozen, my body in dissolution, my flesh and bones all melted together. I was wholly unconscious of what my body was

¹⁹⁷Kangetsu ya/ waraji kaketaru/ fuyu kodachi. Stephen Addiss, *Haiga: Takebe Sōchō and the haiku-painting tradition* (Honolulu: University of Hawai’i Press, 1995) at 132.

resting on, or what was under my feet. I was borne this way and that on the wind, like dry chaff or leaves falling from a tree. In fact, I knew not whether the wind was riding on me or I on the wind.”¹⁹⁸ For his part, Zhuangzi was not impressed. Liezi may have been relieved of the burden of walking “but he still had to depend on something to get around.” A man of the Way must be dependent upon nothing, attached to nothing (Zengo 44). “If he had only mounted on the truth of Heaven and Earth, ridden the changes of the six breaths, and thus wandered through the boundless, then what would he have had to depend on?” noted Zhuangzi. “Therefore,” he said, “the Perfect Man has no self; the Holy Man has no merit; the Sage has no fame”¹⁹⁹ [Zengo 38].

In this era of recycling, when it’s possible to purchase underwear that were once plastic bottles, people are becoming more and more attentive to the use of the useless and the value of the valueless, but none have explored its philosophic depths with the humour and humanity of Zhuangzi. According to Zhuangzi, while wandering about the Hill of Shang, Tzu-ch’i came upon a huge tree - a tree of extraordinary usefulness, he thought. “Looking up,” however, “he saw that the smaller limbs were gnarled and twisted, unfit for beams or rafters, and looking down, he saw that the trunk was pitted and rotten and could not be used for coffins. He licked one of the leaves and it blistered his mouth and made it sore. He sniffed the odor and it was enough to make a man drunk for three days.” It was because the tree was unusable that it was able to grow so big. “Aha!” said Tzu-ch’i, “it is this unusableness that the Holy Man makes use of!”²⁰⁰

Like torn sandals or a broken ladle, the man of the Way, dependent on nothing, does not comport with the ordinary, utilitarian pursuits of society which measures progress in terms like flight over foot. However, pragmatism, which favours the experiential and experimental over abstract speculation, is not incompatible with Zhuangzi’s attitude. “Now you have this big tree and you’re distressed because it’s useless,” wrote Zhuangzi. “Why don’t you plant it in Not-Even-Anything Village, or the field of Broad-and-Boundless, relax and do nothing by its side, or lie down for a free and easy sleep under it? Axes will never shorten its life, nothing can ever harm it. If there’s no use for it, how can it come to grief or pain?”²⁰¹ Zhuangzi’s Perfect Man, Holy Man or Sage offers us an alternative way of seeing and being, but it is not that the tree or “stone” rejected by the builders thereby becomes the cornerstone of the structure (Mark 12:10). Rather, it is seen to have never been otherwise.

¹⁹⁸ Lionel Giles (tr.), *Taoist Teachings from the Book of Lieh Tz* (London: John Murray, Albemarle Street, W., 1912) BiblioBazaar Reproduction Series 41-42.

¹⁹⁹ *The Complete Works of Chuang Tzu* *supra* Note 76 at 32.

²⁰⁰ *Ibid.* at 65.

²⁰¹ *Ibid.* at 35.

Jesus said, “Show me the stone that the builders rejected: That is the cornerstone.”²⁰²

祖師玄旨破草鞋

Bodhidharma’s mysterious principle: torn straw sandals.²⁰³

²⁰² *The Gospel of Thomas supra* Note 83 at 53.

²⁰³ *Soshi no genshi hasōai*.

莫妄想

Zengo: *Maku mōzō* (*mōzō suru koto nakare*).

Translation: Don't be deluded.

Source: *Dentōroku* (*The Jingde Record of The Transmission of the Lamp*) 8: Wuye.

According to the likes of the *Dentōroku* and *A Compendium of the Sources of the Five Lamps*: (3), this was a phrase used by Fenzhou Wuye (760-821), a disciple of Tang dynasty Zen Master Mazu Daoyi (d. 788). Regarding Wuye, Zen Master Jakushitsu Genkō (1290-1367), founder of the Rinzai sect Eigen-ji Temple (Shiga Prefecture, famous for its autumnal scarlet maple leaves) said, “Wuye’s whole life [was just this] *maku mōzō*” (*The Recorded Sayings: Impromptu Verses*), that throughout his life, Wuye would respond with *maku mōzō* whenever he was questioned. This closely resembles Ruiyan-si Temple Reverend Shiyān’s life of continuously calling out “Master” (*shujinkō*, Zengo 13).

Maku (*nakare*) is a prohibitive imperative, and *mo* means confusion, bunkum, falsehood or deceit. *Mōzō* are “false ideations,” i.e. confused or incorrect thoughts, and are the same as “depraved thoughts” (*janen*), “phantasies,” (*kūsō*) and “mental delusions” (*meijin*). To imagine and believe in an exaggerated state of reality is “megomania,” which is connected to *mōzō*. *Mōzō* is a phantasy state, divorced from reality.

Maku mōzō means, “don’t be deluded,” and “don’t give rise to depraved thoughts.” Human beings, however, repeat their lives of *mōzō*-delusion day-after-day, and, enslaved thereto, they suffer and are tormented in body and mind. In the case of Zen, thinking that “this is Buddha,” “this is truth,” “this is enlightenment,” or, “this is the realization (*taitoku*) of the Tao,” are delusory notions (*mōzō*). If there is captivated mentation, that is *mōzō*. Because erroneous thoughts (*mōzō*) defile and obscure the pristine purity of one’s Original Mind or Original Nature, men of yore would recite, “if my mind were reflected in a mirror, how ugly it is likely to be.” If the ugly mind that has been defiled by erroneous thought forms (*mōzō*) were revealed, I think it would be an unbearable sight indeed.

The following is an anecdote regarding *maku mōzō*.

During the national crisis of the Kōan War against the Mongols (1281), the Southern Song Zen Master Mugaku Sogen (Wuxue Zuyuan: 1226-1286), the founder of Engaku-ji Temple, encouraged the Regent of the time, Hōjō Tokimune (aged 31), to “have no self-centered desires” (*maku bonnō*). The reason Tokimune was able to

overcome this unprecedented threat to Japan and restore peace to the land lay in his having penetrated *maku bonnō*.

Maku mōzō is synonymous with *maku bonnō*, and is of the same genre as Confucius's "having no depraved thoughts" (*Analects*). In accordance with an ancient worthy's saying "when it is without delusions, the One Mind is a single Buddha-land," if you are without mental attachments, "every day is a good day" (*nichi-nichi kore kō-nichi*) and you will attain the state of "mind at ease, life established" (*anjin ryūmyō*). Buddhism says "the passions (*kleśa*) are themselves *bodhi*-Enlightenment" (*bonnō soku bodai*: passion is the highest Wisdom) – that cutting off passions or vexations (*bonnō, kleśa*) is attaining *bodhi* (*satori*) - i.e. when depraved thoughts (*janen*) and delusions (*mōzō*) are completely severed, that, just as it is, is the mental state of *satori*-awakening. That is the same as the Ming dynasty Confucian scholar (who greatly influenced Japanese thought), Wang Yangming's (1472-1582) saying, "rid the mind of selfish human desire and preserve the heavenly principle."

A man of yore recited that, "the fool is carefree, and with no axe to grind, broad-minded too." It is the Zen ideal to become just such a Fool, freed from the seeds of contention. However, it is no easy matter to become this sort of Great Fool, or, Great Oaf. Becoming the Fool is a state without delusions (*mōzō*) or depraved thoughts (*janen*). We should make Reverend Wuye's life-long saying *maku mōzō* a motto for our own lives.

COMMENT

Dressed in sky-flower clothes
wearing tortoise-hair shoes
clutching rabbit-horn bows
they hunt the ghosts of delusion – Hanshan (Red Pine, tr.)

In the third series of his *Essays in Zen Buddhism*, D.T. Suzuki reproduced a painting by Kei the Secretary depicting an interview between the poet Bo Zhuyi (Haku Rakuten) and Zen Master Niao Ke, the Bird's Nest, so-called because of his habit of meditating atop a seat of branches set high in a tree. When Bo asked, "what is the teaching of Buddhism," Niao Ke replied:

諸惡莫作
衆善奉行
自淨其心
是諸仏教

"Not to commit evils,
But to practice all good,

And to keep the heart pure –
That is the teaching of the Buddhas.”²⁰⁴

When Bo protested that any child of three could have told him as much, Niao Ke said, “any child three years old may know it, but even an old man of eighty years finds it difficult to practise it.”²⁰⁵ The same may be said of Fenzhou Wuye’s “don’t be deluded.”

For Buddhists, the fundamental delusion concealed in the heart of all deluded thought is the notion of independent, permanent selfhood. It may even be said that as long as this perceptual delusion persists, each and every thought and thought-directed activity is symptomatic of a subtle mental derangement which is, nevertheless, so widespread that it is accepted as normal. On an individual level it may be relatively harmless to be “normal,” but the collective effect of this fundamental departure from reality is the point source of many social woes. To the practicing Buddhist, it is the height of folly to look for permanence in what is impermanent, to seek happiness in what is essentially suffering, to imagine selfhood where no self exists, or to pursue pleasure where naught but the displeasurable abounds. According to Zen Master Bassui, “realization of the Self-nature is the sole cure for all [mind] illness. Do not rely on any other remedy. Have I not already quoted to you: “Find the subject which casts the shadows, it is the very source of all Buddhas”? Your Buddha-nature is like the jewel-sword of the Vajra king: whoever touches it is killed. Or it is like a massive, raging fire: everything within reach loses its life. Once you realize your True-nature, all evil bent of mind arising from karma extending over innumerable years past is instantly annihilated, like snow put into a roaring furnace. No thought of Buddha or Truth remains.... You can no more stop yourself from being driven within the Six Realms of ceaseless change without [first] realizing your Self-nature than you can stop water from boiling without quenching the fire beneath it.”²⁰⁶ The matter of importance, then, is to turn away from the aforementioned four mistaken views (*viparyāsa*) that invariably take one down wrong paths and restore the original unity of one’s fundamental subjectivity, the *svachitta* or self-mind (*jishin*, 自心: mind itself)²⁰⁷ which is unstirred by the objective world. One must come to the realization that ‘the triple world (i.e. every conceivable state of being) is no more than Mind itself’ (*svachitta mātraṃ tridhātu kam*, 三界唯是自心),²⁰⁸ and has never been otherwise. But how is that to be accomplished?

²⁰⁴ As an outcome of this encounter, the expression *zhue mozuō, zhonshan fengxing* (諸惡莫作, 衆善奉行、*shoakumakusa shuzenbugyō*: commit no evil, do all that is good) became a theme for Tea scrolls.

²⁰⁵ D.T. Suzuki, *Essays in Zen Buddhism: Third Series* (London: Rider and Company, 1970) at 368 [hereinafter, *Essays in Zen Buddhism: Third Series*].

²⁰⁶ Philip Kapleau, *The Three Pillars of Zen: Teaching, practice, enlightenment* (Boston: Beacon Press, April 1968) at 176-177.

²⁰⁷ *Studies in The Lankavatara* supra Note 128 at 272.

²⁰⁸ *The Lankavatara Sutra* supra Note 127 at 180.

Whereas the Wei and Tang translations both used *funbetsu* (分別), the term *mōzō* (莫妄) tellingly appears in the Song dynasty Chinese translation of the *Laṅkāvatāra Sūtra* to stand for the Sanskrit *vikalpa* or Discrimination, one of Five Dharmas (五法) or Categories, along with Appearance (*nimitta*), Name (*nāma*), Right Knowledge (*samyagjñāna*) and Suchness (*tathatā*).²⁰⁹ “Those who are desirous of attaining to the spirituality of the Tathagata are urged to know what these five categories are; they are unknown to ordinary minds and, as they are unknown, the latter judge wrongly and become attached to appearances.”²¹⁰ Appearance (*sō*, 相) is that which is revealed to the senses and the *Manovijñāna* (consciousness: *ishiki*, 意識), to be perceived as sound, odour, taste, tactility, and idea.²¹¹ From Appearance, ideas are formed, such as this is a “jar” and no other; that is Naming (*myō*, 名). “When names are thus pronounced, appearances are determined and there is “discrimination,” saying this is mind and this is what belongs to it.”²¹² When this intellection is put away, the yogin will directly perceive that the names and appearances so discriminated, including ideas of “me and mine,” are mere mental constructs imposed on a single, vast ocean of nondual Reality. That is Right Knowledge (*shōchi*, 正知), and, as the Buddha explained to Mahāmāti, “when erroneous views based on the dualistic notion of assertion and negation are gotten rid of, and when the Vijñānas [discriminatory. objectifying elements of perception and consciousness] cease to rise as regards the objective world of names and appearances, this I call “suchness” [*nyo-nyo*, 如如]. Mahāmāti, a Bodhisattva-Mahāsattva who is established on suchness attains the state of imagelessness [intuitive wisdom beyond sense perception] and thereby attains the Bodhisattva-stage of Joy (*pramuditā*).”²¹³ Consequently, Wuye’s admonition “don’t be deluded” means “simply be what you really are and stop suffering!”

Intellectual delusions (*kenwaku*, 見惑) break off suddenly like the *vajra* diamond, Emotional delusions (*shiwaku*, 思惑) are gradually severed like threads of lotus root.²¹⁴

²⁰⁹ *Studies in The Lankavatara supra* Note 128 at 30-31.

²¹⁰ *Ibid.* at 155-156.

²¹¹ *The Lankavatara Sutra supra* Note 127 at 195.

²¹² *Ibid.* at 197.

²¹³ *Ibid.* at 196.

²¹⁴ *Kenwaku tondan kongo no gotoku, shiwaku zendan gūshi no gotoshi. Zen Sand supra* Note 13 at 514.

喫茶去

Zengo: *Kissako*.

Translation: Have a cup of tea.

Source: *Gotō'egen (A Compendium of the Sources of the Five Lamps)* 4: Zhaozhou.

Kissako means “have a cup of tea” (*o-cha demo nomimasen ka*). It is a greeting that is commonly used every day. In the Zen school, however, it is a vexatious kōan called “Zhaozhou’s *kissako*.” This phrase appears in a dialogue between a monk and Zen Master Zhaozhou, who also gave us *Mu* (nothingness, Zengo 1), and *daishitei no hito* (man of the Great Death, Zengo 37). When Zhaozhou asked a monk “have you been here before?” and the monk responded, “yes, I have,” Zhaozhou said, “have a cup of tea.” When he asked another monk the same thing and the monk responded, “no, I have not,” Zhaozhou said the same “have a cup of tea.” Finally, the head monk asked Zhaozhou, “why do you say *kissako* in the same way” [whether they have been here before or not]? Without answering, “oh, head monk!” he called out. Then, “have a cup of tea,” he said.

So it was that Zhaozhou greeted all three monks with the same *kissako*. It is because Zhaozhou had cut off his relative, discriminatory consciousness and was established in the state of the Absolute that, from the state of mind of *satori*-awakening, he said *kissako* in the same way.

In the *Essential Sayings of Songyuan*, the Chinese Song dynasty Zen Master Songyuan Chongyue (1132-1202) said, “Zhaozhou’s *kissako* is a poisonous snake lying on a familiar path. Knowing that to take a step would be a disaster, even the Buddha still works on it without end.” Or, again, in *The Enlightened New Sayings of Sixin*, Zen Master Huanglong Sixin (1042-1114), a disciple of the eminent Song dynasty Zen Master Huitang Zuxin (1025-1100), said, “Zhaozhou’s ‘have a cup of tea’ is the miracle (*kitoku*) of our school. For both the arrived [an enlightened one who has ‘been here before’] and those not arrived, it is surely a daylight robber” [that will rob them of all distinctions, like enlightened versus non-enlightened, without leaving a trace behind]. They commented that Zhaozhou’s *kissako* was like a poisonous snake, or a “daylight robber” (*byaku nenzoku*, Zengo 21), truly fearful things that one dare not neglect [in spite of, or perhaps because of, the comfortable familiarity of this greeting or one’s surroundings]. Zhaozhou’s cup of tea is a death defying respite, difficult to approach.

In *The Record of Nambō* (in seven sections: the hand-copied manuscript by Tachibana Jitsuzan – 1655-1708 – is in the Myōshin-ji branch temple Engaku-ji, Gokusho-machi, Hakata), the bible of teaism (*chadō*) compiled by Nambō Sōkei (a

student of Rikyū's, n.d.), there is a verse on the spirit of *chanoyu* by the Muromachi-Momoyama era Tea saint Sen no Rikyū (1522-1591).

“Know the intent (*moto*) of *chanoyu*
Is simply to boil water,
Prepare tea,
And drink – that’s it.”

The intent (*moto: mokuteki*) of *chanoyu* has variegated aspects, such as pleasure, fancy, elegance, ceremony, art, ethics and religion. However, the intent of Rikyū's *chanoyu* is the religious one of Zen, in particular.

Rikyū's disciple Yamanoue no Sōji (1544-1590) said in the *Record of Yamanoue no Sōji*: “since *chanoyu* is derived entirely from the Zen sect, it concentrates on the practice of monks. Jukō and Jō'ō both belonged to the Zen sect. Dōchin and Sōeki (Rikyū) emphasized Zen teachings. Jō'ō's was a Zen-styled *chanoyu*.” In that way, the Muromachi era Tea Patriarchs Murata Jukō (1422-1502), Takeno Jō'ō (1502-1555), Kitamuki Dōchin (Rikyū's teacher) and Sen no Rikyū (Sō'eki), were all Zen practitioners who transmitted the lamp of Zen Tea. For this reason, the Way of Tea is the Way of Zen. To truly drink tea it must be Zen Tea, Mind Tea. Most significantly, Jukō was given the kōan “Jōshū's *kissako*” and obtained certification of his *satori*-awakening from Zen Master Ikkyū (1394-1481). Not the tea drinking of health, taste or ceremony, this is why Zhaozhou's *kissako* holds a deep, Zen-related significance.

COMMENT

“Over the mountain hangs the moon - Yunmen's sesame bun;
Behind my house the pine stirs – Zhaozhou's tea.”²¹⁵

What could be better than tea and a sesame bun? As mentioned in the comment on *nyoze* (Zengo 9), one day a monk asked Yunmen Wenyan, “what is talk that goes beyond Buddhas and Patriarchs” and Yunmen responded “a sesame bun.” Shibayama Zenkei annotated: “a reference to the kōan ‘Yunmen's Sesame Bun’ and ‘Zhaozhou's Cup of Tea.’ The moon above a mountaintop and the wind in the pines out back is the presencing (*genjō*, 現成) of the love, companionship and nurturing of the natural state of affairs such-as-it-is,”²¹⁶ i.e. of the Buddha-nature.

²¹⁵ *Santō tsuki wa kaku unmon no mochi, okugo matsu wa niru jōshū no cha. Zen Sangha Verse Collection supra* Note 23 at 351.

²¹⁶ *Ibid.*

Zen masters live to demonstrate the intimate relationship between Zen insight and day-to-day living (Zengo 88 & 98), so when Zhaozhou would ask newcomers “have you been here before,” his real interest was their state of mind at that moment. Are you enlightened regarding the Buddha-dharma here and now, or not? The head monk understood his ploy, but was puzzled that he would advise even those who had been here before, i.e. who were already enlightened, to have a cup of tea in exactly the same fashion as he instructed those who were not, and must have been taken aback by Zhaozhou’s suggestion that he, too, have a cup of tea. But, ‘to have a cup of tea’ is to go further and deeper: *satori*-awakening is the real beginning of practice and anyone who thinks that he or she has “arrived” at Zhaozhou is deluded and needs a cup of Zhaozhou’s poison tea. In his essay “Genjōkōan,” Dōgen would say: “those who greatly enlighten illusion are Buddhas. Those greatly deluded amid enlightenment are sentient beings. Some people continue to realize enlightenment beyond enlightenment. Some proceed amid their illusion deeper into further illusion.”²¹⁷

On another occasion when Zhaozhou was pressed for instruction in Zen by a newcomer, Zhaozhou asked if he had eaten his breakfast. When the monk confirmed that he had, Zhaozhou said, “then wash your bowls.” John Daido Looi commented “old Zhaozhou knows how to see through this patch-robed monastic. In one word, one phrase, one encounter, one response, he can see whether the monastic is deep or shallow.”²¹⁸ This remark is also apropos of ‘have you been here before,’ just as Looi’s capping verse on *kissako* equally applies to ‘wash your bowls’: “in the ordinary, nothing is sacred. In sacredness, nothing is ordinary.”²¹⁹ In his essay “Life and Death,” Dōgen similarly pointed out that “if a person looks for buddha outside of life-and-death, that is like pointing a cart north and making for [the south country of] Etsu, or like facing south and hoping to see the North Star....When we understand that only life-and-death itself is nirvāṇa, there is nothing to hate as life and death, and nothing to aspire to as nirvāṇa.”²²⁰

Praised in his time as a second Vimalakīrti, Tea practitioners have been long inspired by that which Layman P’ang (ca. 740-808) said of himself:

“My daily activities are not unusual,
I’m just naturally in harmony with them.
Grasping nothing, discarding nothing,
In every place there’s no hindrance, no conflict.
Who assigns the ranks of vermilion and purple? –

²¹⁷ Norman Waddell & Masao Abe (trs.), *The Heart of Dōgen’s Shōbōgenzō* (New York: SUNY Press, 2002) at 40 [hereinafter, *The Heart of Dōgen’s Shōbōgenzō*].

²¹⁸ *The True Dharma Eye supra* Note 186 at 92.

²¹⁹ *Ibid.* at 318.

²²⁰ *Shobogenzo: Book 4 supra* Note 45 at 221.

The hills' and mountains' last speck of dust is extinguished.
[My] supernatural power and marvellous activity –
Drawing water and carrying firewood.”²²¹

²²¹ Ruth Fuller Sasaki, Yoshitaka Iriya & Dana R. Fraser (trs.) *The Recorded Sayings of Layman P'ang: A ninth century Zen classic* (New York: Weatherhill, 1971) at 46 [hereinafter, *The Recorded Sayings of Layman P'ang*].

乾屎橛

Zengo: *Kanshiketsu*.

Translation: Dry shit-stick.

Source: *Mumonkan* (*The Gateless Barrier*): 21.

According to both the *Mumonkan* and the *Record of Yunmen*, a monk asked the late Tang dynasty founder of the Yunmen (Unmon) sect, Zen Master Yunmen Wenyan (d. 969), “what is the Buddha?”

“A dry (*kan*) shit (*shi*) stick (*ketsu*),” he replied.

Among Yunmen’s well-known kōan are his “every day is a good day” (*nichi-nichi kore kō-nichi*, Zengo 57) and *kayakuran* (hedge flowers), but Yunmen’s *kanshiketsu*, along with Zen Master Linji’s (d. 867) kōan “what a dry shit-stick is this True Man without rank,” is his best known. (The *shin ’nin* or True Man is the truly liberated person. It is a term from the Taoist text *Zhuangzi*. See Zengo 44.)

The Buddha about which the monk inquired is without form or shape, is everywhere present in each and every thing, and manifests in shifting shapes. With that, whatever it may be, there is nothing which does not contain the Buddha Mind. That is called “universal possession of the Buddha-nature” (*shitsu ’u busshō*). It is imagined that the Buddha is something sacred and pure, a light-emitting, golden-hued figure that exists far from the human realm, but it is not limited to that. It is within our reach in nearby, every day places. Not just a matter of purity, the Buddha dwells within the impure, too, not to mention the plants and pebbles of the roadside. For that reason, whatever it may be, it must be received as sacred, imbued with value.

Yunmen’s *kanshiketsu* may refer either to a dried spatula used to wipe shit, or to a spatula to which dried shit adheres. It could also refer to shit that has the appearance of a dry shit-spatula. In the past in remote mountain areas, a bamboo or wooden spatula was used instead of paper to clean up after one’s toilet. Again, instead of paper, a straw rope was also used. I have heard the even now there are places that use the spatula, which I understand will shorten following many years of use. Anyone would think twice about using a spatula to which dried shit adheres. However, it was an ancient time when paper was in short supply, and it seems likely that it was the custom to clean up with a spatula where Reverend Yunmen lived. That may be why he came out with such an expression.

It may seem strange that Yunmen would come up with something as unclean as a dry shit-stick, which anyone would hesitate even to mention, in response to a question

about the Buddha. However, since all things, trees and plants, tiles and pebbles, are endowed with the Buddha Mind or Buddha-nature, it makes no difference what is taken up or how it is given expression. Yunmen simply held up an unclean thing as his reply to the monk. That is because, after a thorough-going great enlightenment, all things in their entirety, just as they are, are the Buddha's form [essence]. Accordingly, it is in no-mind (*mushin*) that for the first time a dry shit-stick can be accepted, just as it is, as the Buddha. It is only when one has identified oneself in a most thorough-going way with Yunmen's *kanshiketsu* that one is able to discover, apart from the contrast of purity and impurity, its Buddha-light. That is why Yunmen instructed the monk as he did. Penetrate *kanshiketsu* and for the first time you will be able to grasp Yunmen's state of mind.

National Teacher Enzu Dai'ō (1235-1308) said that his student, National Teacher Kōzen Daitō (1282-1336), the founder of Daitoku-ji Temple, was “Yunmen's second-coming” – perhaps because Daitō was lame, as was Yunmen. In accordance with Daitō's will, no tombstone was erected and his bones were enshrined in the Superior's Quarters, which, at Daitoku-ji, is called Cloud Gate (Yunmen) Arbour. For this reason, it is said that Yunmen was held in high regard by Daitō.

COMMENT

曰受天下之垢.

He [Lao Tan] said, “take to yourself the filth of the world.”²²²

Zen monastic life has ritualized many everyday activities which are usually performed without a second thought, in effect, bringing the early Buddhist principle of mindfulness to bear on even the most mundane of acts, like going to the toilet. According to Zen Master Dōgen (1200-1253), “the rule in going to the toilet is always to take the long towel....Having entered the toilet, close the door with the left hand. Next, pour just a little water from the bucket into the bowl of the toilet. Then put the bucket in its place directly in front of the hole. Then, while standing facing the toilet bowl, click the fingers three times,” etc. He goes on, “the stick is to be used after you have relieved yourself.”²²³ In his monastic regulations, Zen Master Baizhang Huaihai (720-814) explains that one snaps the fingers three times “in order to warn the hungry ghosts who feed upon feces” and that the spatula is to be washed after use and left in the space near the lavatory.²²⁴ Hungry ghosts – *preta* - are those who have been afflicted with greed or gluttony. As a karmic outcome, whatever they put into their mouths is transformed into fire, and their constricted throats and distended bellies additionally guarantee that their hunger will

²²² *The Complete Works of Chuang Tzu* supra Note 76 at 372.

²²³ Gudo Nishijima & Chodo Cross (trs.), *Master Dogen's Shobogenzo: Book 1* (London: Windbell Publications, 1999) at 60 & 62 [hereinafter, *Shobogenzo: Book 1*].

²²⁴ Shohei Ichimura, *The Baizhang Zen Monastic Regulations* (California: Numata Center for Buddhist Translation and Research, 2006) at 312.

never be sated nor their thirst ever slaked. With the same poverty of judgement which they exercised in life, they are attracted to the smell of feces as though to a royal banquet, but are to be shown due respect by snapping the fingers to give them the opportunity to get out of the way before proceeding with one's toilet.

In his "Auguries of Innocence," William Blake (1757-1827) left us a memorable verse:

"To see a world in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour."

But who is it that sees the glory of Sukhāvati or the Buddha's holy effulgence in a dry-shit-stick, other than a hungry ghost?

Jesus said "I am the light that is over all things. I am all: From me all has come forth, and to me all has reached. Split a piece of wood; I am there. Lift up the stone, and you will find me there,"²²⁵ and in the *Bhagavad Gītā* Krishna taught "when once a man can see [all] the diversity of contingent beings as abiding in One [alone] and their radiation out of It, then to Brahman he attains."²²⁶ The *Chāndogya Upaniṣad* also affirmed "for him who sees this, who thinks this and who understands this, life-breath springs from the self, hope from the self, memory from the self, ether from the self, heat from the self, water from the self, appearance and disappearance from the self, food from the self, strength from the self, understanding from the self, meditation from the self, thought from the self, determination from the self, mind from the self, speech from the self, name from the self, sacred hymns from the self, (sacred) works from the self, indeed all this (world) from the self."²²⁷ Again, when Zhuangzi was repeatedly asked where the Tao was to be found, he responded that it is in an ant, in weeds, in tiles and shards, and even in a turd. To Zhuangzi, it is the Tao which makes all things "full and empty without itself filling or emptying; it makes them wither and decay without itself withering or decaying. It establishes root and branch but knows no root and branch itself; it determines when to store up or scatter but knows no storing or scattering itself."²²⁸ It is an organic principle of natural order in which we participate fully and can discover within and without ourselves in a place where distinctions like within and without are meaningless.

Before he began to study Zen, Tang dynasty Zen Master Qingyuan Weixin (J. Seigen Ishin) held the view that 'mountains are mountains and waters are waters,' but after he

²²⁵ *The Gospel of Thomas supra* Note 83 at 55.

²²⁶ *The Bhagavad Gita supra* Note 69 at 348.

²²⁷ *The Principal Upaniṣads supra* Note 105 at 488-489.

²²⁸ *The Complete Works of Chuang Tzu supra* Note 76 at 240-242.

gained some insight he understood that ‘mountains are not mountains and waters are not waters.’ When his insight matured, however, he realized fully that ‘mountains are really mountains and waters are really waters.’ Qingyuan’s initial view was the common one of discrimination between this and that, inside and outside, high and low, noble and ignoble, ignorance and enlightenment, and purity and filth. Under the instruction of a good master he came to understand experientially that reality is essentially untouched by that dualistic pattern of simplistic realism. Following Abe Masao’s interpretation, he made the leap from the delusion of ego-self to the reality of no-self but created a subtle dualism thereby, which, when overcome, awakened his True unattainable self to itself. In the awakening ‘unobtained’ by Weixin, “on the one hand, mountains are really mountains in themselves, waters are really waters in themselves – that is, everything in the world is real in itself; and yet, on the other hand, there is no hindrance between any one thing and any other thing – everything is equal, interchangeable and interfusing. Thus we may say: ‘Mountains are waters, waters are mountains.’ It is here in this Awakening in which the great negation is a great affirmation that Zen says, ‘A bridge flows, whereas water does not flow’, [Zengo 65] or ‘When Lee drinks the wine, Chang gets drunk.’²²⁹

In the terminology of Hua-yen (Kegon) Buddhism, Weixin’s first stage is the realm of *ji* (事), the particular, the many, and his second stage is the realm of *ri* (理), the universal, the one. His mature Awakening which negated the subtle distinction he drew between the many and the one, or the relative and the absolute at the second stage of his study, corresponds to Hua-yen’s *riji muge* (理事無碍, interpenetration between universality and particularity), or *jiji muge* (事事無碍, interfusion between particularity and particularity), in view of which a dry-shit-stick is really a dry-shit-stick and yet also no different from a sixteen-foot Golden Buddha. To parody a well-known phrase:²³⁰

有時拈乾屎橛作丈六金身 (Aru toki wa kanshiketsu o nenjite jōroku no kanjin to nashi,)
 有時拈丈六金身作乾屎橛 (Aru toki wa jōroku no kanjin o nenjite kanshiketsu to nasu.)

At times I turn a dry-shit-stick into a sixteen-foot golden Buddha.
 At times I turn a sixteen-foot golden Buddha into a dry-shit-stick.

²²⁹ Masao Abe, *Zen and Western Thought* (Honolulu: University of Hawaii Press, 1986) at 18 [hereinafter, *Zen and Western Thought*].

²³⁰ *Zen Sand supra* Note 13 at 622. “At times one turns a single blade of grass into a sixteen-foot golden Buddha. At times one turns a sixteen-foot golden Buddha into a single blade of grass.”

麻三斤

Zengo: *Masangin*.

Translation: Three pounds of flax.

Source: *Hekiganroku* (*The Blue Cliff Record*): 12.

Besides the *Hekiganroku*, this is a well-known kōan that also appears in Case No. 18 of the *Gateless Barrier*. One day, a monk came to Five Dynasties Zen Master Dongshan Shouchu (910-990), a disciple of Zen Master Yunmen, and asked, “what is Buddha?”

“Three pounds of flax,” replied Dongshan.

As previously discussed, Zen Master Yunmen responded with “a dry shit-stick” (*kanshiketsu*, Zengo 18) to the identical question of another monk.

Regarding Dongshan’s *masangin*, Dongshan lived in Xiang-zhou (Jiangxi Province), a region that produced flax for textiles, and it is imagined that he was measuring out three pounds of flax [at the time the monk accosted him with his question about Buddha]. It is also conceivable that he was weighing three pounds of sesame that had been brought in from the fields. About his responding with three pounds (*san-gin*) of flax (*ma*) or sesame (*goma*), it was because the monk came and questioned him just as he was weighing it that he responded instantaneously with *masangin*. Responding with *masangin* to the monk’s question “what is Buddha” defies common sense. It is identical to the aforementioned situation for *kanshiketsu*. Dongshan said *masangin* and Yunmen said *kanshiketsu*, but because the Buddha Mind dwells in each and every thing, it doesn’t particularly matter how it is expressed.

Numerous differing responses have appeared to the same questions. Zen defies common sense, transcends logic, and must adapt to circumstances freely and without hindrance (*jiyū muge ni*). With *masangin*, Dongshan cut through all erroneous discriminating notions and identified totally with that three pounds of flax. Consequently, *masangin* was nothing less than Dongshan’s enlightened state of mind, the Buddha Mind. By penetrating *masangin*, one will be able to appreciate Dongshan’s state of mind, and achieve Buddha-hood. Whether it is “three pounds of flax” or a “dry shit-stick,” what is essential is to put everything down and to unselfconsciously (*mushin ni*) identify with and penetrate it.

COMMENT

The Swiss psychologist C.G. Jung once asked himself why on earth it should be necessary for man to achieve by hook or by crook a higher level of consciousness. “This is truly the crucial question and I do not find the answer easy,” he wrote. “Instead of a real answer I can only make a confession of faith: I believe that, after thousands and millions of years, someone had to realize that this wonderful world of mountains and oceans, suns and moons, galaxies and nebulae, plants and animals, *exists*. From a low plain in the Athi plains of East Africa I once watched the vast herds of wild animals grazing in soundless stillness, as they had done from time immemorial, touched only by the breath of a primeval world. I felt then as if I were the first man, the first creature to know that all this *is*. The entire world round me was still in its primeval state; it did not know that it *was*. And then, in that one moment in which I came to know, the world sprang into being; without that moment it would never have been. All Nature seeks this goal and finds it fulfilled in man, but only in the most highly developed and most fully conscious man. Every advance, even the smallest, along this path of conscious realization adds that much to the world.”²³¹

Troubled in body and mind, monks in ancient China would earnestly journey by foot for years to query of one eminent master or another, “what is the Buddha,” only to be soundly rebuked with a multitude of responses, like “who are you” or “the mouth is the gate of woes.”²³² Between his own time and the proclamation that “this very mind itself is none other than Buddha” (Zengo 32) as set out in texts like Layman Fu Dashi’s (497-569) *Mind-King Maxim*, there had been significant developments in the concept of the Buddha. Not just a man who had achieved a remarkable insight into the source of existential suffering and release therefrom, or a superman whose life was punctuated with the miraculous, or a semi-divinity capable of appearing in any of the worlds of metempsychoses to convey his message of nirvāṇic bliss, the Buddha had become both a symbol *of* and a catalyst *for* transformation, which leads, as in the ancient Vedic prayer, from the unreal to the real, from darkness to light, and from death to immortality. So, how could Dongshan have reduced his Buddha to three pounds of flax?

Dongshan was enlightened upon Yunmen Wenyan’s (864-949) calling him a “rice bag” for his having wandered from pillar to post in search of the Buddha Dharma (*Hekiganroku*, Case 12). In the *Mumonkan* (Case 18), Wumen Huikai (1183-1260) praised Dongshan’s teaching style with feigned damnation as “oyster Zen” (*pang-ge chan*; *bōgō zen*). An oyster is just a shellfish, a homely creature and tough to crack, but when it opens up, even a little, it clearly reveals its pearly depths. To better appreciate Wumen’s enthusiasm for Dongshan’s seemingly senseless response, it is instructive to

²³¹ C.G. Jung, “Positive Aspects of the Mother-Complex” in *The Archetypes and The Collective Unconscious, The Collected Works of C.G. Jung IX.i* (Bollingen Series XX: Princeton University Press, 1975) par. 177. This revelation is also recorded in Jung’s autobiography. See *MDR supra* Note 177 at 255-256.

²³² *Essays in Zen Buddhism: Third Series supra* Note 205 at 105.

consider Zen Master Linji's Four Discernments (*shiryōken*) or procedures he used to train his students (Zengo 21). According to Linji:

“Sometimes I take away the person and do not take away the environment.
Sometimes I take away the environment and do not take away the person.
Sometimes I take away both the person and the environment.
Sometimes I take away neither the person nor the environment.”

These categories are related to overcoming subject-object dualism, represented by the “person,” and the “environment,” bringing to mind other yogic traditions of training in *samādhi*, such as the distinction between *savikalpa* and *nirvikalpa samādhi* as set out in the *Dr̥g-Dr̥śya-Viveka* of the Advaita Vedānta. Whereas *savikalpa samādhi* is unified perception with mental-constructs, like “I am unattached,” or “I am the Witness, the innermost Self,” *nirvikalpa samādhi* is perception without mental-constructs or imagination “in which the mind becomes steady like the (unflickering flame of a) light kept in a place free from wind and in which the student becomes indifferent to both objects and sounds on account of his complete absorption in the bliss of the realization of the Self.”²³³ Here, there is no association of name or permanence to objects, and this snatching away of both the person and the environment is analogous to Zen's Great Death (Zengo 37). Dongshan's mature perspective, however, was that of taking away neither the person nor the environment. He had entered the market with extended hands, or, in Dōgen's terms, Dongshan had set his self out in array and made that his whole world.²³⁴ At the time he was accosted by the monk, Dongshan's unobstructed Total Existence (*zentaiteki'u*, 全体的有 or *shitsu'u*, 悉有) was merged with the unobstructed Total Existence of three pounds of flax. They arose together at that moment. The oyster had opened just a crack to reveal that its Buddha-nature was neither more nor less than the unimpeded freedom (*jiyū muge*, 自由無碍) of *paṭicca-samuppāda* (*pratītya-samutpāda*), early Buddhism's Conditioned Genesis. Total Existence as Conditioned Genesis is the Total Existence or universal possession of the Buddha-nature (*shitsu'u busshō*: 悉有仏性), which Dōgen interpreted to mean “all living beings totally exist as the Buddha-nature.”²³⁵ In other words, the Total Existence of the spontaneous, instantaneous Conditioned Genesis of each and every own-being (*jizai*, 自在) is their Buddha-nature of unobstructed freedom. Hence talk of the Buddha-nature of inanimate things (*mujō busshō*, 無情仏性), the preaching of the insentient (*mujō seppō*, 無情說法, Zengo 91) and the Buddhahood of three pounds of flax.

²³³ *Dr̥g-Dr̥śya-Viveka supra* Note 180 at 31-32.

²³⁴ *The Heart of Dōgen's Shōbōgenzō supra* Note 217 at 49.

²³⁵ *Zen and Western Thought supra* Note 229 at 27.

One day, Lu Xuan said to Nanquan: “Dharma Master Zhao said something difficult to understand but quite marvelous, that 'Heaven, earth and myself are of one root, all things and myself are of one body'.” Nanquan pointed to a flower in the garden, called to the Official and said, "worldly people see this flower in a trance" (Zengo 97), but to understand this requires that which Dōgen called “continuous practice” (*gyōji*, 行持). It is that effort required to bring *nirvikalpa samādhi* to life as action and person.

欲知仏性義當觀時節因縁 時節若至仏性現前

“If you want to know the meaning of the Buddha-nature
Just see the causal relation of time and occasion.
The time and occasion thus come, the Buddha-nature will manifest itself.”²³⁶

²³⁶ *Busshō no giri o shiran to hoseba, masa ni jisetsu innen o kan zubeshi. Jisetsu moshi itareba busshō genzen su.* Following the grammar, this would usually be translated “to understand the principle of Buddha-nature, contemplate [the nature of] time and causality. If the time come the Buddha-nature will manifest itself.” Dōgen, however, interpreted *tōkan* (當觀) to mean “just see” and read the last line as *jisetsu nyakushi busshō genzen su. Zen Sand supra* Note 13 at 456 & 475 and *Zen and Western Thought supra* Note 229 at 61.

一円相

Zengo: *Ichiensō*.

Translation: A single circle.

Source: *Hekiganroku* (*The Blue Cliff Record*): 33 & 69.

A dialogue (*mondō*) on the *ensō* or “circle” is recorded in the *Hekiganroku*, Case 33, which says that “Chencao *shōsho* went to see Zifu. When Fu saw him coming, he drew a single circle [in the air].” Chencao was a Tang dynasty lay practitioner of Zen, and a *shōsho* or Minister in government service. Zifu Rubao was a Zen monk during the post-Tang Five Dynasties period, and a practitioner in the Guiyang (Igyō) lineage of the Zen sect, founded by Yangshan Huiji (802-890, himself a student of Guishan Lingyou). *Chencao Sees Zifu*, the *kōan* on the dialogue (*mondō*) between Chencao and Zifu, is also called *Zifu’s Circle*.

In Case 69 of the *Hekiganroku* it says: “Nanquan drew a circle on the ground and said, ‘if you can say a word, I will go on.’” Nanquan is the Zen Master Nanquan Puyuan (749-835), a disciple of Zen Master Mazu Daoyi (d. 788), famous for the *kōan*: *Nanquan Cuts the Cat in Two*.

It is thought that the first one to draw the *ensō*-circle was Zen Master Nanyang Huizhong (d. 775), a disciple of the Sixth Patriarch, Zen Master Dajian Huineng (638-713). Zen Master Huizhong’s disciple, Zen Master Danyuan Yingzhen (n.d.), was one who had grasped the real significance of the *ensō*, and he passed it on to Yangshan Huiji of the Guiyang sect. Consequently, the *ensō* was often used to instruct practitioners in the Guiyang sect, and there exist numerous *mondō* in that regard. The Guiyang sect flourished for a time around the Five Dynasties era, but it went into decline during the Song, and eventually disappeared, having survived for no more than one hundred and fifty years or so.

With nothing lacking, nothing superfluous, the *ichi-ensō* or “single circle” (also called the *engessō* or “moon circle”) is used to demonstrate perfection and completeness. The *ichi-ensō* points to the noumenon or source of everything in the universe. The circle expresses completion without want, the form of that endowed with great activity.

In his *Faith-Mind Maxim*, an exegesis on the tenets of the true transmission, Zen Master Sengcan, the Third Patriarch of Zen in China wrote [of the Tao], “perfect like vast space, it is neither lacking nor superfluous,” which expresses the sense of the *ensō*.

Sengcan was the first to describe the *ensō*, and Nanyang Huizhong took the lead in drawing the *ichi-ensō*.

In the Zen sect, when reaching out to, or delivering sermons (*hōgo*) to lead and guide their students to salvation (*indō*: encouraging people to enter the path to enlightenment, or the salvation of the dead), or to demonstrate the truth of absolute Reality (the fundamental meaning of Buddha Mind, Buddha-nature, True Thusness or the Great Way), Zen Masters will frequently draw a circle in the air or on the earth with a finger, a fly whisk (*hossu*), a sceptre (*nyo'i*) of wood or bamboo, or a staff (*shujō*), or draw it in ink on paper with a brush.

Zen monks will often draw a circle in bold, beautiful strokes and accompany it with a capping phrase (*jakugo*), or write out the three characters *ichi-en-sō*. This is not just a circle but directly expresses absolute Truth. When identified with the *ensō*-circle one will realize (*taito*) the Buddha Mind, and will be able to enter the realm of Zifu and Nanquan. In the Way of Tea, the perfect accomplishment of Tea-*samādhi* in the spirit of no-mind (*mushin*) can be called the *ensō* of Zen Tea.

COMMENT

Erich Neumann (1905-1960) referred to the circle as “one symbol of original perfection.”²³⁷ According to Neumann, “circle, sphere and round [rotundum] are all aspects of the Self-contained, which is without beginning and end; in its preworldly perfection it is prior to any process, eternal, for in its roundness there is no before and no after, no time; and there is no above and no below, no space.... The round is the egg, the philosophical World Egg, the nucleus of the beginning, and the germ from which, as humanity teaches everywhere, the world arises. It is also the perfect state in which the opposites are united – the perfect beginning because the opposites have not yet flown apart and the world has not yet begun, the perfect end because in it the opposites have come together again in a synthesis and the world is once more at rest.”²³⁸ Two special instances of the circle are the uroboros adopted by medieval European alchemists, and the maṇḍala of Far Eastern Tantric Buddhism.

Of the uroboros, the serpent seen swallowing its own tail, Neumann wrote: “it slays, weds, and impregnates itself. It is man and woman, begetting and conceiving, devouring and giving birth, active and passive, above and below, at once.”²³⁹ It is naught but mouth, free of any distinction between devourer and devoured. Neumann equated it with the *wu*

²³⁷ Erich Neumann, *The Origins and History of Consciousness* (New York: Bollingen Series XLII, 1973) at 8.

²³⁸ *Ibid.*

²³⁹ *Ibid.* at 10.

chi (無極) or “Limitless” and the *tai’chi* (太極) or “Great Ultimate” of the Taoists. Whereas *wu chi* is unconditioned, primordial and formless, and is represented with an empty circle, *t’ai chi* is represented by a circle in which two black and white divisions appear, like tadpoles in dynamic interaction. Those are the forces of darkness and light, *Yin* (陰) and *Yang* (陽), the primordial female and male which give birth to the elements, and therewith all things, including man. Psychologically, inasmuch as the uroboros embraces the alpha and omega of ontogenic and phylogenic development, it represents both the stage of psychic development prior to the emergence of ego-consciousness, i.e. prior to the bifurcation of consciousness into subject-object duality, and the state of individuation in which the mature ego has found its proper station in intra-psychic life and in society. “In the age-old image of the *uroboros* lies the thought of devouring oneself and turning oneself into a circulatory process,” wrote Jung, “for it was clear to the more astute alchemists that the *prima materia* of the art was man himself.”²⁴⁰

Following their spontaneous appearance in the dream imagery of his patients, C.G. Jung was drawn to a consideration of the maṇḍala. “Mandala,” wrote Jung in his commentary on Richard Wilhelm’s translation of *The Secret of The Golden Flower*; “means a circle, more especially a magic circle, and this symbol is not only to be found all through the East but also among us; mandalas are amply represented in the Middle Ages. The early Middle Ages are especially rich in Christian mandalas, and for the most part show Christ in the centre, with the four evangelists, or their symbols, at the cardinal points. This conception must be a very ancient one, for the Egyptians represented Horus with his four sons in the same way. (It is known that Horus with his four sons has close connections with Christ and the four evangelists.) Later there is to be found an unmistakable and very interesting mandala in Jacob Boehme’s book on the soul. This latter mandala, it is clear, deals with a psycho-cosmic system strongly coloured by Christian ideas. Boehme calls it the ‘philosophical eye’, or the ‘mirror of wisdom’, which obviously means a *summa* of secret knowledge. For the most part, the mandala form is that of a flower, cross or wheel, with a distinct tendency towards a quadripartite structure. (One is reminded of the *tetraktys*, the fundamental number in the Pythagorean system.) Mandalas of this sort are also to be found in the sand paintings used in the ceremonies of the Pueblo Indians. But the most beautiful mandalas are, of course, those of the East...”²⁴¹

²⁴⁰ Nathan Schwartz-Salant (ed.), *Encountering Jung: Jung on alchemy* (Princeton, New Jersey: Princeton University Press, 1995) at 55.

²⁴¹ Richard Wilhelm (tr.), *The Secret of The Golden Flower: A Chinese book of life* (London: Routledge & Kegan Paul, 1962) at 99-100 [hereinafter, *The Secret of the Golden Flower*]. The original Chinese title is *Taiyi jinhua zhongzhi* (太乙金華宗旨) or *Teaching of the Golden Flower of the [Celestial Lord of the] Great Beginning*. Thomas Cleary praised Wilhelm’s effort as pioneering but noted that his was “a garbled translation of a truncated version of a corrupted recension of the original work,” and Cleary consequently retranslated it as *The Secret of The Golden Flower: The classic Chinese book of life* (New York: Harper San Francisco, 1991) [hereinafter, *Cleary, The Secret of The Golden Flower*].

In Japan, four types of maṇḍala are particularly associated with the Shingon (True Word or Mantra) sect of Tantric Buddhism.²⁴² Samaya Maṇḍala are those in which things like swords, five-pronged *vajra* (stylized thunderbolts), and gestures (*mudrā*) are used to represent the Great Vow (*samaya*) of a host of Buddhas, bodhisattvas or deities. In a Samaya Maṇḍala, Vairocana may be represented by a *stūpa*, and Maitreya by a reliquary. Maṇḍala which present the Sanskrit seed-syllable (*bija*) associated with a particular deity, such as ‘A’ to stand in for the complete mantra “Om Avira Hūṃ Khaṃ” of the Matrix World Tathāgata Vairocana, or ‘YU’ for Maitreya²⁴³ and his mantra “Om Maitreya Svāhā,” are called either Bija Mantra Maṇḍala or Dharma Maṇḍala. If a maṇḍala is given three-dimensional form in sculptures of metal, stone or wood, it is a Karma or Arcraft Maṇḍala. However, best known among maṇḍala are the Great Maṇḍala which depict their deities in complete iconographic glory.

Based on the teachings of the *Mahāvairocana Sūtra*, at the center of the Garbhakośa Dhātu (Matrix World) Maṇḍala as a Great Maṇḍala can be found the Hall of the Eight-petalled Central Dais wherein dwell nine deities, namely Mahāvairocana performing a *mudrā*-gesture called Dharma Realm Contemplation (Dharma Dhātu Dhyāna), surrounded by four Buddhas and four bodhisattvas, while in the four directions surrounding that central assemblage the maṇḍala is comprised of Thirteen Great Halls. The Vajra Dhātu (Diamond World) Maṇḍala, however, sets out the gathering of various deities described in the *Vajraśekhara Sūtra*. In its center sits Mahāvairocana performing a *mudrā* called the Knowledge Fist (Jñāna Muṣṭi) surrounded by four Buddhas, sixteen Great Bodhisattvas and other deities, thirty-seven in all. Around that are eight more assemblies, the total comprising a maṇḍala of nine assemblages. Taken together, the Matrix and Diamond are referred to as the Dual World Maṇḍala. Of their significance, Adrian Snodgrass has indicated that “the two maṇḍalas represent two aspects of Reality. The Matrix Maṇḍala represents Mahāvairocana’s Dharma Body of Principle [*ri*, 理], which is identical with the world of phenomena compounded of the five Elements of form (*shiki godai*). The Diamond World Maṇḍala represents Mahāvairocana’s Dharma Body of Knowledge [*chi*, 知], which discriminates the phenomenal dharmas and their Principle. It shows the Tathāgata’s virtues as they abide eternally, beyond all limiting conditions.”²⁴⁴ Their relationship is epitomized in the expression *ri-chi fu-ni* (理知不二):

²⁴² The following breakdown of maṇḍala is based on the presentation in Katsumata Shunkyō (ed.) *O-kyō: Shingon-shū (Sūtra Chants: The Shingon Sect)* Tokyo: Kōdansha, 1983 at 208-209.

²⁴³ Maitreya is the future Buddha who will appear in the world 3,920 million years after Śākyamuni.

²⁴⁴ Adrian Snodgrass, *The Matrix and Diamond World Mandalas in Shingon Buddhism* (New Delhi: International Academy of Indian Culture & Aditya Prakashan, 1997) at 141, quoted in Elizabeth ten Grotenhuis, *Japanese Mandalas* (Honolulu: University of Hawai’i Press, 1999) at 75 [hereinafter, *Japanese Mandalas*].

the Matrix World Maṇḍala (*ri*) and the Diamond World Maṇḍala (*chi*) are not two,²⁴⁵ which is to say “form is Emptiness, and Emptiness is form.”

With characteristic minimalization, the Zen sect has reduced the maṇḍala to its bare essential: the simple *ensō* or circle, but this should not be assumed merely iconographic or symbolic in intent. Shin’ichi Hisamatsu (1889-1980) has pointed out that “Zen painting is never either realism, or symbolism. Symbolism involves representing something there by means of something here, and considering the latter as the symbol of the former. Thus I would like to call Zen not symbolism, but “expressionism.” Moreover, this “expressionism” expresses not the external world, but man’s infinite depths, the infinite variety of his Formless Self [*musō no jiko*, 無相の自己]. Because the Self does the expressing, it expresses itself in all things; because this is an expression of the Formless Self, what expresses is what is being expressed, and what is expressed is “formless form.” This is why I prefer to call Zen painting “expressionism.” This expression is the Self-expression of humanity’s ultimate manner of being.”²⁴⁶

On another occasion, Hisamatsu wrote of the relationship between religion and art that “religious art – to be properly so called – must be something which expresses aesthetically some religious meaning...(while)...from the perspective of aesthetics, religiosity is no more than one possible theme which art may try to express.” Citing the depiction of the Indian monk Bodhidharma as an instance of a religious theme in Zen art, Hisamatsu said that, “in order for one to paint a picture of Bodhidharma, the characteristics of Bodhidharma must first be made one’s own characteristics, and then an appropriate technique must be found to depict them. Making the characteristics of Bodhidharma fully one’s own, however, is not a matter of aesthetics but a matter of religion. Of course, the Bodhidharma which is made fully one’s own through religion is not as such a work of art. In order for it to become a work of art, it must express itself aesthetically. Without, however, the religious realization of Bodhidharma’s characteristics, one can not produce a true picture of Bodhidharma.”²⁴⁷ By extension, without the coming to life of the Formless Self, one cannot express a real *ensō*.

It was out of considerations such as these that some have hunted for something unique at the microscopic level of “true” Zen artwork. In *Zen and The Art of Calligraphy*, John Stevens has highlighted the writings of Zen Masters Ōmori Sōgen and Terayama Katsujō, including the latter’s interest in manifestations of *bokki* (墨気) in Zen art.²⁴⁸ It is characteristic of Zen discipline to bring one’s full attention to the task at hand, as in

²⁴⁵ *Ibid.* *Japanese Mandalas* at 75.

²⁴⁶ Shin’ichi Hisamatsu, *Zen and The Fine Arts* (Tokyo: Kodansha International Ltd., 1974) at 72.

²⁴⁷ Shin’ichi Hisamatsu, “On Zen Art” (September 1966) 1:2 *The Eastern Buddhist* (n.s.) 21 at 22 & 23-24.

²⁴⁸ John Stevens (tr.), *Zen and the Art of Calligraphy: The essence of sho* (London: Routledge & Kegan Paul, 1983) at 11-20.

expressions like “concentration on one thing without distraction” (*shuitsu museki*), or “one aim without distractions” (*shuitsu muteki*). While walking, just walk; while sitting, just sit. Some believe that in the art of Zen calligraphy, this disciplined focus will one day manifest visibly as *bokki*, or ‘*ki* infused ink.’ In brief, *ki* (気) is a psycho-physical bio-energy which is thought to have a direct impact on physical and mental health and vitality. It corresponds to *qi* (氣), central to the practices of Chinese acupuncture and Taoist inner alchemy, as well as to the *prāna* of Hindu Kundalinī Yoga, and even the Jungian (vice Freudian) concept of libido as “a kind of neutral energy, which is responsible for the formation of such symbols as light, fire, sun, and the like.”²⁴⁹ *Ki* may be envisioned as both a subtle condition of matter and a more material condition of mind, and therefore a medium between body and mind which can be strengthened, manipulated and refined by utilizing meditative breathing and visualization techniques. During deep meditation, it is not unusual for some practitioners to have spontaneous experiences of the presence of *ki* or *qi* operating in their bodies as force acting on force, or to sometimes sense its activity in others. Using an electron microscope to examine some of his paintings and calligraphic output before and after his enlightenment, and in contrast to otherwise excellent forgeries, Terayama believed that he had found evidence of *bokki* in the depth, confidence, dynamism, refinement, elegance and rhythm at the particulate level of the ink in Yamaoka Tesshū’s (1836-1888) masterpieces. Hardly scientific, there is no denying that the paintings and calligraphic works of some Zen masters convey a glimmer of the charisma of their creator.

The best known *ensō* in the Zen sect must be picture eight of Song dynasty Zen Master Kakuan Shion’s (Kuo-an Shih-yuan) *Ten Oxherding Pictures*, the empty circle of ‘self and ox forgotten.’ In Kakuan’s vision, the Zen practitioner sets out on a quest to find his or her lost ox, the Formless Self. By picture seven, ‘ox forgotten, self remains,’ the explorer of inner space has achieved *satori*, an awakening, but is then expected to step beyond even that remarkable accomplishment. Kakuan said of this stage:

“Shedding worldly feelings, erasing holy thoughts,
 You do not linger where the Buddha is,
 You dash right past where the Buddha is not.
 Don’t cling to duality, or the thousand-eyed one will soon find you.
 If birds were to bring you flowers, what a disgraceful scene.”²⁵⁰

A later set of ten ox-herding pictures characterized by an ox which gradually whitens with skilled handling, and accompanied with verses by Bu-ming (Fumyō), conclude with the circle “both vanished.” Bu-ming’s verse accompanying the circle is:

²⁴⁹ C.G. Jung, “The Concept of Libido” in *Symbols of Transformation: The Collected Works of C.G. Jung V* (Bollingen Series XX: Princeton University Press, 1974) par. 200.

²⁵⁰ *Ten Oxherding Pictures supra* Note 78 at 79.

“Both the man [subject] and the animal [object] have disappeared, no traces are left,
The bright moon-light is empty and shadowless with all the ten-thousand objects in it;
If anyone should ask the meaning of this,
Behold the lilies of the field and its fresh sweet-scented verdure.”²⁵¹

Zen Master Zide-hui (Jitoku Ki) issued a set of six ox-herding pictures in which picture five portrays the circle of both self and ox forgotten. His verse runs:

“No more man, no more ox – no tidings anywhere.
The ancient pathway is abandoned – no friends, no souls.
The fog is enveloping everywhere, and the rocks are all around in perfect silence.
The mosses cover everything; nobody walks the mountain roads.
The mind is empty with no thoughts whatever left,
The tracks of the imagination are not imprinted in Time.
Where is the old angler with the rod?
The shadowy leaves cover the mountain stream.”²⁵²

A Treatise on Wisdom and Life, the *Huimingjing* is a text composed by Liu Hua-yang (1736~1846) under the influence of Taoist internal alchemy and Shangqing spirit travel, the meditation practices of the Chan (Zen) sect, and the imagery of the *Avatamsaka Sūtra* (*Flower Ornament Scripture*) central to followers of Hua-yen (Kegon) Buddhism. It begins: “if you want to stop the leakage and attain the indestructable golden body, focus on the radiance and do not leave the happy grounds. Practice diligently to temper the root of life. Always keep the true self hidden in its home.”²⁵³ The idea is to transform procreative energy (*seiki*, 精氣) into the spiritual vapour (*shinki*, 神氣) of the Tao by circulating it through an orbit called the Dharmic Wheel (*hōrin*, 法輪), which consists of meridians (*myaku*, 脈) along the front (*ninmyaku*, 任脈) and back (*tokumyaku*, 督脈) of the body. This is alchemical bathing (*yoku*, 浴) and cleansing (*moku*, 沐) whereby pure spiritual vapour gradually increases and gathers into a bundle of energy at a point below the navel called the lower ‘field of the elixir’ (*tanden*, 丹田). Like a blastocyst in its mother’s womb, this fetus of the Tao (*dōtai*, 道胎) becomes round, a self-contained rotundum of the rarefied spiritual vapour on which it feeds, until it is ready to be born, at which time it exits the body at the top of the head.²⁵⁴ (Though it does not assume the pre-

²⁵¹ D.T. Suzuki, *Manual of Zen Buddhism* (New York: Grove Press, Inc., 1960) at 144. Square brackets not in original.

²⁵² Sumiko Kudo (tr.) of Zenkei Shibayama, *The Six Oxherding Pictures* (Japan: The Nissha Printing Co., Ltd.) at 38.

²⁵³ Eva Wong, *Liu Hua-yang Cultivating the Energy of Life: A translation of the Hui-ming Ching and its commentaries by Eva Wong* (Boston: Shambhala Publications, Inc., 1998) at 24 [hereinafter, *Cultivating the Energy of Life*].

²⁵⁴ *Ibid.* at 17-19.

existence of this homunculus, Liu Hua-yang's process compares with the potentiality evident in Jung's statement that "there is in the unconscious an already existing wholeness, the "homo totus" of the Western and the *Chen-yen* (true man) of Chinese alchemy, the round primordial being who represents the greater man within, the Anthropos, who is akin to God."²⁵⁵) Of this stage, one of Liu Hua-yang's students commented: "when the spirit first ventures out of the body, it is manifested as a single entity. With time, however, it will be manifested as countless bodies. Once you have accomplished the countless manifestations of the spirit, you should find a hiding place deep in the mountains where no one will disturb you. Sit in stillness and transform the body into vapor. Eventually the spirit will return to its formless state in the void." Accordingly, the sequence ends with an empty circle representing the Void and Dissolution, accompanied with the instruction:

一片光輝周法界
双忘寂淨最靈虛
虛空朗徹天心輝
海水澄清潭月溶
不生不滅
無去無來
雲散碧空山色淨
慧歸禪定月輪孤

A single ray of light circulates through the dharma-realm.
The dual and nondual (lit. both) forgotten in tranquility is the most mysterious emptiness.
Emptiness serenely penetrated, one's natural endowment (lit. celestial mind) shines.
Ocean-water transparent, in a clear abyss the moon (of reflected selfhood) dissolves.
Not born, then neither extinguished,
Not gone, then neither come.
Clouds (of ignorance) dispersed, blue sky and mountain shades are pure.

²⁵⁵ C.G. Jung, "The Personification of the Opposites" in *Mysterium Coniunctionis, The Collected Works of C.G. Jung XIV* (Bollingen Series XX: Princeton University Press, 1974) par. 152.

Cultivating the Energy of Life supra Note 253 at 89.

Returning to prajñā (the wisdom of not-two), the moon-disk (enlightened mind) of Chan Samādhi stands alone.²⁵⁶

²⁵⁶ To provide some idea of its inherent difficulty and the variety of interpretations which this text supports, following are the translations of Eva Wong in her *Cultivating the Energy of Life* followed in brackets by Richard Wilhelm's earlier renderings from his *The Secret of the Golden Flower*: No doubt, the text is open to other possibilities. 1. One bright ray of light hovers over the dharma universe. (A halo of light surrounds the world of the law.) 2. When both are forgotten, stillness is numinous and empty. (We forget one another, quiet and pure, altogether powerful and empty.) 3. In the void of the great expanse the celestial mind shines. (The emptiness is irradiated by the light of the heart and of heaven.) 4. The waters of the ocean are clear, and the moon is reflected in the deep lake. (The water of the sea is smooth and mirrors the moon in its surface.) 5. When there is no birth, there will be no death. (Without beginning, without end,) 6. Nothing leaves, and nothing comes. (Without past, without future,) 7. When the clouds scatter, the sky is blue and the mountain-scapes are clear. (The clouds disappear in blue space, the mountains shine clear.) 8. Returning to life in ch'an stillness, the full moon stands alone. (Consciousness reverts to contemplation; the moon-disk rests alone.) *Cultivating the Energy of Life* *supra* Note 253 at 54 and *The Secret of the Golden Flower* *supra* Note 241 at 77-78.

白拈賊

Zengo: *Byaku nenzoku*.

Translation: Daylight robber.

Source: *Hekiganroku* (*The Blue Cliff Record*): 73.

Besides the *Hekiganroku*, the term *byaku nenzoku*, or, “daylight robber,” also appears in [*Zen Master*] Dazhi’s [229] *Gāthā Verses* and the *Book of Serenity*, Case 37.

According to the Comment on case 73 of the *Hekiganroku*, “Xuefeng (Yicun, 822-908) said, ‘Linji (Yixuan, Patriarch of the Linji or Rinzai sect, d. 867) was just like a daylight robber (*byaku nenzoku*),’” and it also says in the *Hekiganroku* that “Linji wasn’t such a daylight robber.” The phrase “Gautama the daylight robber” appears in Dazhi’s *Gāthā Verses* in praise of Śākyamuni Buddha’s birth.

Byaku nenzoku is also shortened to *byakunen*. *Byaku* refers to the daylight hours, while *nen* means “to wrench,” or, “to hold between one’s fingers,” but here connotes “to take,” [while *zoku* means “robber”]. Consequently, *byaku nenzoku* connotes a bold, daytime thief (a *suri*-pickpocket). Moreover, assuming *byaku* to mean “without,” it is also used to mean robbery committed without the use of a weapon [i.e. robbing with empty hands]. In the expression *byakunen kōchū*, or, “a daylight robber steals skilfully,” both *nen* and *chū* connote “stealing” (*ubai nusumu koto*). This is a thief (or, pickpocket) that skilfully steals people’s things in broad daylight, also used in the sense of something that demands one’s vigilance. At any rate, it is a metaphor for a wily fellow who will boldly and skilfully commit robbery in broad daylight. Analogously, unseen ‘great activity and great functioning’ (*daiki daiyū*, i.e. Zen activity and Zen functioning, its great working and extraordinary *modus operandi* – or, living, provisional instructions and stratagems) is called *byaku nenzoku*.

Zen Master Linji presented the famous Four Discernments (*shiryōken*), which is both a cosmology that divides all of reality into four categories, and a discourse on four standards [i.e. procedures] used by the Master to train his students.

“Sometimes I take away the person and do not take away the environment.
Sometimes I take away the environment and do not take away the person.
Sometimes I take away both the person and the environment.
Sometimes I take away neither the person nor the environment.”

In it are the expressions *datsu-nin*, “to take away the person” (*nin* or “person” is self or subjectivity), and, *datsu-kyō*, “to take away the environment” (*kyō* or

“environment” is the not-self, things or objectivity). The former is to snatch away subjectivity and the latter objectivity, i.e. to empty and negate the subjective and the objective, respectively, The Zen school says “don’t be deluded” (Zengo 16) and “throw it away” (Zengo 14), to once and for all completely sweep away evil intentions, deluded thoughts and the discriminating intellect, and posits Zen Master Linji’s *datsu-nin* and *datsu-kyō* – i.e. the state of no-self (*muga*) and no-mind (*mushin*) wherein subjectivity and objectivity have been snatched away and emptied.

One who snatches away the vexations and delusory thoughts of sentient beings in that way, without their being aware of it, and restores their pure, original humanity, is that very great guru (*daidōshi*) who may be called a person of Zen. A Zen person endowed with this invisibly operating skill (*daikiyū*: great activity and functioning) is likened to a daylight robber. Consequently, the likes of Śākyamuni Buddha and Zen Master Linji were praised for their skilful removal of the vexations and delusory thoughts held by people in expressions like “Gautama the daylight robber,” and “Linji was just like a daylight robber.” The Patriarchs and Masters are truly superior Zennists and great teachers (*daidōshi*) who have brought a myriad of sentient beings to salvation.

Zen practitioners must become daylight robbers if they are to carry out Zen’s mission [to save all sentient beings]. What is truly laudable is to nurture *byaku nenzoku* as a motto for daily living, and to be a Zen person who strives solely in the Buddhist Way without seeking life’s path in other matters. That is also the height of the Zen school’s joy in the Dharma.

COMMENT

Generally speaking, there are two kinds of crime. Some crimes are wrongs only by definition, like sanctions which support the prohibition on drug use, or the execution of adulterers. Crimes of that kind are *mala prohibita*, they come and go with time, place and cultural maturity. Some sanctioned behaviours, however, are universally despised as *mala in se*, evils in themselves, and include the likes of murder and theft. According to the Hindu *Laws of Manu*, the punishment for theft carries over to one’s following incarnation, and may therefore be evident in one’s current state. The blind stole a lamp, the dyspeptic, cooked food, and those deficient or redundant in limb, stole or adulterated raw grain.²⁵⁷ Again, for stealing grain, a man becomes a rat, for stealing meat a vulture; “for stealing silk a partridge, for stealing linen, a frog, for stealing cotton-cloth a crane, for stealing a cow an iquana, for stealing molasses a flying-fox” and so on.²⁵⁸ According to the Buddhist *Jataka Tales*, among his numerous lives, even the Buddha was twice born a frog, and twice a thief, but what of the person who would rob one of the foundations of

²⁵⁷ F. Max Müller (ed.) *Sacred Books of The East, XXV: The laws of Manu* (Delhi: Motilal Banarsidass, 1975) at 440.

²⁵⁸ *Ibid.* at 497-498.

dualistic thought? He or she becomes a “daylight robber” like Zen Master Linji. “If you do not rouse yourselves I will come upon you like a thief, at a time you cannot know” (Revelations 3:3).

Linji (Rinzai) told the congregation of monks that sometimes he took away the person and not the environment, and sometimes the environment and not the person. Shin’ichi Hisamatsu explained that the former is the absolute world and the latter is the absolute self, and that the absolute self “is the “one” in “the ten-thousand things return to one”; the former is the ten-thousand things in “to what place does the one return? The one returns to the ten-thousand things” (Zengo 41 & 96) and added that “we must be able to move freely in both of these two directions.”²⁵⁹ Linji’s teacher, Huangbo Xiyun (Ōbaku Kiun, 720-814) had taught that “ordinary people look to their surroundings, while followers of the way look to Mind, but the true Dharma is to forget them both,”²⁶⁰ and Linji similarly went on to inform his congregation that sometimes he took away both the person and the environment, but sometimes neither. On overcoming attachment to both person and environment, subjectivity and objectivity in isolation or in confusion, Shin’ichi Hisamatsu explained that seated meditation (*zazen*) is not a drifting away or a “falling into a dark cave” but must function “in a vigorous and lively way, and it must be, so to speak, the body of functioning. This functioning is the body of awakening (*J. kakutai*), the Awakened body, a wondrous activity.” That being the case, taking away neither person nor surroundings is “to be reborn after death” into the true world but “at certain times the true world becomes the person, at certain times it becomes the surroundings, and at certain times it snatches away both person and surroundings. Only when “the person and the surroundings go and come freely” do the Four Classifications become something true and become one. The Four Classifications must be one classification, and this must mean that the person and surroundings are free and independent.”²⁶¹

The greatest thief of all is death, but Zen masters will snatch even their last moment from death’s grip to transmit their insight into the Buddha Dharma. Although he seemed well, one day Zen Master Linji sat up straight and said “after I’m extinguished don’t let my True Dharma Eye Treasury be extinguished” (Zengo 24). Sansheng Huiran (Sanshō Enen) responded, “who would dare to extinguish the Treasury of your True Dharma Eye?” The Master said, “in the future, if someone asks about it, what will you say to him?” Sansheng shouted. The Master said, “who knew my True Dharma Eye Treasury would be extinguished when it reached this blind ass,” and passed away.

正法久住

²⁵⁹ Christopher Ives & Tokiwa Gishin (trs.) *Critical Sermons of The Zen Tradition: Hisamatsu’s talks on Linji* (Honolulu: University of Hawai’i Press, 2002) at 123 [hereinafter, *Hisamatsu’s talks on Linji*].

²⁶⁰ John Blofeld (tr.), *The Zen Teaching of Huang Po on The Transmission of Mind* (New York: Grove Press, Inc., 1958) at 41 [hereinafter, *The Zen Teaching of Huang Po*].

²⁶¹ *Hisamatsu’s talks on Linji supra* Note 260 at 128-129.

Let True Dharma continue.²⁶²

²⁶² *Shōbō kujū*. Eido Tai Shimano & Kōgetsu Tani, *Zen Word, Zen Calligraphy* (Boston; Shambhala, 1995) at 123.

一隻眼

Zengo: *Issekigen*.

Translation: The single eye.

Source: *Hekiganroku* (*The Blue Cliff Record*): 8.

In general, it is said that those with superior knowledge or ideas in some art or talent are endowed with an *issekigen*, a discerning or critical eye. When viewed as a Zengo, however, its meaning is different. Although there are two eyes, to the left and right, *issekigen* refers to “the single eye,” or “the one eye.” It suggests that besides the two eyes, left and right, there is another “single eye” - that there is a single “eye in the forehead,” above the two eyes, called the *chōmongen*: summit-gate eye.

With the addition of the *chōmongen* in his forehead, Daijizaiten (Maheśvara) is a prominent Hindu deity and God of Creation endowed with three eyes. Besides their two eyes, all people are endowed with the single-eye in the forehead, which is the unique ability to view all things with wisdom. Juntei Kannon (Juntei, or, Cundī, means “purity,” and she is also known as Tennin Jōbu, Hero Among Gods and Men), the Goddess of Mercy revered in both Japan and China as one who protects us from disasters and disease, who aids children and extends life, is also endowed with a third eye, as well as eighteen arms. *Tengen ryūzei*, “deva eye, dragon’s pupil,” is a metaphorical reference to the eye endowed with an unusual penetrating power that surpasses ordinary human capacity, like that of the eye of a heavenly being (*deva*), or of a dragon. The *issekigen* is the eye endowed with just such a transcendent capacity.

The Zen school says things like ‘the eye in the forehead (*chōmon*),’ ‘endowed with a single-eye (*issekigen*),’ and ‘a bright-eyed, patch-robed monk’ (*meigen nōsō*, i.e. a Zen monk) – expressions that appear in the *Hekiganroku*. The *issekigen* is the ‘eye in the forehead,’ or, *chōmongen*, also called “the True Eye,” “the True Dharma Eye,” “the mind-eye,” “the living eye,” “the clear eye” (*meigen*), and “the diamond eye” – said of one who has arrived at the state of enlightenment. One who has achieved the Way is said to be endowed with the single-eye, or is called a bright-eyed, patch-robed monk.

Buddhism describes five kinds of eyes (*gogen*) or vision: the fleshy-eyes; the divine-eye; the wisdom-eye; the dharma-eye; and, the Buddha-eye. The fleshy-eyes (*nikugen*) are the ordinary, physical two eyes that all people possess. The divine-eye (*tengen*) is the endowment of a deva (heavenly being). It is a clairvoyant eye that foresees the future, [a supernatural power] called *tengen-tsū* or *tengen-myō*. The wisdom-eye (*egen*) is the prajñā-eye, the eye that penetrates the principle that “all is emptiness.” The

dharmas (everything in the universe). It is the wisdom-eye that penetrates the true reality (*jissō*) of the world of distinctions. The Buddha-eye (*butsugen*) is the Buddha Mind. It is the holy eye of an enlightened one that illumines the true reality (*jissō*) of all dharmas.

Besides the Five Eyes (*gogen*), Buddhism also describes Ten Eyes, adding the discerning-eye, the clear-eye, the immortal-eye, the unhindered-eye and the universal-eye, but when we examine their arrangement vis-à-vis the Five Eyes, we are brought back to the Five Eyes.

The *issekigen* is endowed with all of the faculties of the Five or Ten Eyes, and possesses the living function (*kassayō*) of natural freedom (*nin'un jizai*). Even though it is called “the single eye,” how it is that it has become known as the eye endowed with the transcendent function of a free, unhindered (*jiyū muge*), clear and exhaustive view of everything is because it amounts to seven or twelve eyes when adding the Five Eyes in the forehead, along with the Ten Eyes, to the two fleshy eyes.

COMMENT

Christ said “the light of the body is the eye: if therefore thine eye be single, thy whole body shall be full of light” (Matthew 6:22), and Zen Master Yuanwu Keqin (Engo Kokugon, 1063-1135) said “where the worldly truth prevails, one who has the single eye [*issekigen*] can cut off everything in the ten directions and stand like a mile high wall.”²⁶³

In Buddhist iconographic art, the *issekigen* or “one eye” is portrayed as a single whorl of white hair (*byakugō*) located between the eyebrows in pictorial representations, or by a bump or quartz inlay in sculptured figures. It harks back to the *Brahmāyu Sutta*’s enumeration of the thirty-two marks of the Great Man, which included “hair growing in the space between his eyebrows, which is white with the sheen of soft cotton.”²⁶⁴ In the *Lakkhaṇa Sutta*, the Buddha said that only two careers are open to the one who possesses those thirty-two marks: he will either become “a ruler, a wheel-turning righteous monarch of the law, conqueror of the four quarters” who establishes the security of his realm or “an Arahant, a fully-enlightened Buddha, who has drawn back the veil from the world.”²⁶⁵ About the thirty-first attribute, the *ūrṇā*, it was said:

“White and bright and soft as down
The hair appeared between his brows,

²⁶³ Thomas Cleary & J.C. Cleary (trs.), *The Blue Cliff Record* (Boston: Shambhala, 1992) at 53 [hereinafter, *The Blue Cliff Record*].

²⁶⁴ *Majjhima Nikāya supra* Note 5 at 746.

²⁶⁵ *Dīgha Nikāya supra* Note 138 at 441.

And from one pore no two hairs grew,
But each one separate appeared.
Assembled augurs thus declared
(Having read the marks with skill):
“With such a mark between the brows,
And such hairs, he’ll be obeyed
By all, and if a layman still,
They’ll respect him for past deeds;
If renounced, possessionless,
As Buddha they will worship him.”²⁶⁶

In hierarchical terms, the wisdom-eye, which is the wisdom of an Arahant, is superior to the dharma-eye, possessed of those who are irrevocably on the path to Buddhahood, just as the latter is superior to the divine-eye, which proffers only clairvoyance. Moreover, those three are all superior to the the fleshy-eyes, but subordinate to the Buddha-eye, represented by the *issekigen*. Lest this seem irretrievably foreign, like the multitude of arms used to express the extreme multi-tasking functionality of Hindu deities, Ken Wilber has pointed out in his essay “Eye to Eye” that it is widely held within the *Philosophia Perennis* that, apart from his fleshy eyes, man is endowed with both an eye of reason and a spiritual eye, and that each of the eyes has its own proper sphere of functioning. In general, the physical eyes are said to function on the material plane to perceive gross physical objects; they are bound by temporal and spatial constraints. The eye of reason, however, functions on the subtle mental plane; its objects are primarily mental abstractions or principles, allowing it to overcome some of the constraints on merely physical percepts. Finally, the eye of spirit is that which moves beyond all spatial and temporal limitations; it perceives directly without mediation or interpretation by the intellect.²⁶⁷ This is the *issekigen*, the “single eye” of Buddhahood which overcomes subject-object duality. It represents a synaesthesia of all possible modes of perception, as in Daitō Kokushi’s verse:

耳に見て
眼に聞くなれば
疑わじ
おのずからなる
軒の玉水.²⁶⁸

“If your ears see,

²⁶⁶ *Ibid.* at 456.

²⁶⁷ Ken Wilber, *Eye to Eye: The quest for the new paradigm* (New York: Anchor Books, 1983) at 2-7.

²⁶⁸ *Mimi ni mite/me ni kiku naraba/utagawaji/onozu kara naru/noki no tamamizu.*

And eyes hear,
Not a doubt you'll cherish -
How naturally the rain drips
From the eaves!"²⁶⁹

Apart from early metaphorical implications and iconic applications, its practitioners will not fail to see the similarity between the Buddha's *ūrṇā* or "third eye" (Hinduism's *dyoya drṣṭi*) and the *ājñā chākra* of Hindu Kundalinī Yoga. A *chākra* or "wheel" is an area where a complex network of psychic nerve channels called *nāḍī*, which innervate the body with *prāṇa*, the breath of life, come together to form something like a traffic circle. The nexus located between the eyebrows is called the *ājñā* or "command" wheel because its awakening enables the yogin to grasp his or her guru's instruction intuitively, whether spoken or not, and whether the guru is embodied or not. The need to work with psycho-physical energies and their hubs is also prominent in the Tantric Buddhism of Tibet, and, in Japan, the Shingon (Mantrayāna) practices espoused by Kakuban (1095-1143). For the Taoist alchemist Ge Hong (284-364), too, the Tao was to be sought by working with the "inner elixir" (*neidan*, 内丹). In *The Baopuzi: The sage who embraces simplicity*, Ge Hong spoke of three *dantian* (J. *tanden*, 丹田) or "elixir fields," figuratively speaking, 'places to knead medicine.' Reminiscent of *chākra*, they are psycho-physical locales where internal energies are to be collected and transformed to improve health, increase longevity but most especially, to open the path to the Tao and immortality. The basic idea behind Ge Hong's inner alchemy was the purification and transformation of *jing* (精, seminal or procreative energy) into the vital energy *qi* (氣, *ki*) in two lower fields located below the navel and below the heart, followed by the further transformation of that purified *qi* energy into the light of *shen* (神), spirit or consciousness, in the uppermost field (上丹田, *shangdantian*), which is located about three inches behind the eyebrows, the very seat of one's own resplendent nature (性光, *xingguang*). Ge Hong advised:

"He who desires to obtain longevity and immortality
Must hold fast to the (Great) Unity.
Meditating on it and reaching comprehension of it,
It will be food enough to satisfy all hunger
It will be drink enough to satisfy all thirst."²⁷⁰

Here, the "Great Unity" can be considered a synonym for both the awakened *issekigen* and the Tao.

²⁶⁹ *Zen and Japanese Culture* *supra* Note 13 at 125.

²⁷⁰ Joseph Needham, *Science & Civilisation in China: Volume 5 Part V, Spagyric Discovery and Invention: Physiological Alchemy* (New York: Cambridge University Press, 1986) at 39.

拈華微笑

Zengo: *Nenge mishō*.

Translation: Holding up a flower and smiling.

Source: *Mumonkan (The Gateless Barrier)*: 6.

The phrase *nenge mishō*, or, “holding up a flower” (*nenge*), and “smiling” (*mishō*), may be found in the *Sūtra of the Buddha Answering the Great Heavenly King Brahmā’s Questions*. Its authenticity long debated, it is now considered an apocryphal text. However, the authenticity of the *Doubt Cutter (Ketsu-gi Kyō)*, and whether or not there was a *nenge* and a *mishō*, is a peripheral issue in the transmission of Zen, and there is no quarter to doubt the genesis of Zen.

One day, the Buddha was to deliver a sermon at Vulture Peak. The Assembly expected the Buddha to deliver his sermon in the usual manner, but on that particular day he silently picked up a single, gold-coloured Udumbara flower which was nearby, and presented it to the Assembly without uttering a word. The Assembly looked on, dumbfounded. Only the Venerable Kāśyapa (Mahā-Kāśyapa), one of the ten great disciples of the Buddha, appeared to grasp his intention, and broke into a bright smile. The Buddha, having seen Kāśyapa’s broad smile, spoke for the first time.

“I have the True Dharma Eye Treasury (*shōbōgenzō*),
The Marvellous Mind of Nirvāṇa,
The True Form of the Formless,
And the subtle Dharma Gate.
Not dependent upon words and letters,
It is a special transmission outside of the scriptures.
This I now entrust (*fushoku*) to Kāśyapa.”

So saying, he passed on the Great Dharma to Kāśyapa.

The *nen* of *nenge* is “to twirl” (*hineru*), or “to hold in one’s fingers” (*tsumamu*), so *nenge* means to pick up a flower (*ge:hana*). *Mishō* is “to smile” (*hohoemu*), i.e. to break into a smile. The expression *nenge mishō* came from this anecdote, as did the beginning of the transmission of Zen as “not dependent upon words and letters” (Zengo 26), and “a special transmission outside of the scriptures” (Zengo 27). This story has been handed down in the Zen school with much ado since the Song dynasty, when Zen flourished, and has become a kōan assigned to its practitioners.

The Buddha's *nenge* – his holding up a single gold-coloured Udambara flower and showing it to the Assembly – was a direct demonstration of the Great Dharma (the heart-and-mind of the Buddha) without relying upon words. As it is not possible to express the state of awakening (*satori*) through words, the Buddha adopted this teaching method. The flower that he showed to the Assembly was not merely a flower, but was nothing less than the Great Dharma itself, the very heart-and-mind (*kokoro*) of the Buddha.

The Venerable Kāśyapa's breaking into a broad smile (*mishō*) upon Śākyamuni Buddha's holding up a flower (*nenge*) arose out of the moment of communion (*ittai ichi'e*) between the mind-and-heart (*kokoro*) of the Buddha and the mind-and-heart (*kokoro*) of Kāśyapa. This is the "mind to mind transmission" (*ishin denshin*). The transmission from mind to mind is the life-blood of Zen. Ever since this ancient event, the Patriarchs and Masters have been transmitting the Great Dharma without relying upon words and letters. We all pick up flowers and smile brightly, but within the speechlessness (*mugon*) of this *nenge mishō* is a narration on the truth of human life. Taking this Zengo to heart, we should well appreciate and come to our own understanding of it.

COMMENT

"Flower in the crannied wall,
I pluck you out of the crannies;-
Hold you here, root and all, in my hand,
Little flower – but if I could understand
What you are, root and all, and all in all,
I should know what God and man is." – Tennyson

Zen Master Jinhua Juzhi (n.d.) would raise his finger (Zengo 36), Zen Master Mazu Daoyi (709-788) would lift his fly-whisk (*hossu*), and the Buddha held up a flower, but all would likely agree that Tennyson didn't have to remove the flower root and all from the crannied wall to understand that the eye with which he curiously examines the flower is the same eye with which the flower joyously observes him.

In the traditional social life of both China and Japan lineage was critical, so it is no surprise that it should have played an early role in establishing the *bona fides* of Chinese Chan and Japanese Zen. Rinzai-sect Zen masters in both the Inzan Ien (1751-1814) and Takujū Kosen (1760-1833) lines trace their pedigree to Hakuin Ekaku (1686-1769), and from him via Nampo Jōmyō's (1235-1309) lineage all the way back to Mian Xianjie (1118-1186), himself in the succession of Yuanwu Keqin (1063-1135) who composed the *Blue Cliff Record*. From there, the line recedes back to Zen Master Linji (d. 866), the founder of the Rinzai (Linji) sect, and then back through Nanyue Huairang (677-744) to the Sixth Patriarch, Huineng (638-713). Huineng's patriarchal lineage began with the

Indian monk Bodhidharma (d. 532), the first Patriarch of Zen in China, but recedes from him back through 27 additional Indian Patriarchs to the Buddha himself. Those in the lineages of Zen Master Dōgen's (1200-1253) Sōtō sect and Ingen Ryūki's (1592-1673) Ōbaku school can also be traced to the Buddha and his immediate heir, Mahākāśyapa. In that way, all three of the Zen schools extant in Japan today began with the Buddha, a flower, and a smile.

賊知賊

A thief knows a thief.²⁷¹

Kāśyapa's smile and the Buddha's acknowledgement of him as his heir was the beginning of Zen's mind-to-mind transmission (*ishin denshin*, 以心伝心), otherwise referred to as a special transmission of the Buddha Dharma outside of the scriptures (*kyōge betsuden*, 教外別伝). Lest this be considered an oral or esoteric transmission, however, according to the *Mahāparinibbāna Sutta*, in his final days the Buddha reminded his assistant Ānanda that "I have taught the Dhamma, Ānanda, making no "inner" and "outer": the Tathāgata has no "teacher's fist" in respect of doctrines."²⁷² The Buddha taught to all and sundry regardless of creed, caste or gender without a closed-fist of the teacher (*ācariya-muṭṭhi*), but it cannot be assumed that all were equal in their comprehension or "heard" the Buddha's teachings in the same way. What transpired between Kāśyapa and the Buddha was an instance of "silently knowing each other's minds" (*mokushiki shintsū*, Zengo 26), or *zhiyin* (*chi'in*, 知音), the "connoisseurship of sounds," evident when Zhongziqui would listen with his inner eye to his friend Boya's musical interpretations of mountains and waters (Zengo 5). Like Zhongziqui, Boya's music and the landscape it painted, at that moment, the Buddha, the flower and Kāśyapa were not three, all things were broadly smiling, and it matters not a whit that the *Doubt Cutter* is, without doubt, an apochryphal text.

詩向会人吟

酒逢知己飲

My songs I sing to those who understand,
Wine I drink with those who know me well.²⁷³

Regardless of the Buddha's dramatic statements about having handed down the True Dharma Eye Treasury (*shōbōgenzō*), the Marvellous Mind of Nirvāṇa, the True Form of the Formless, and the subtle Dharma Gate, Wumen Huikai (1183-1260) hoped to

²⁷¹ *Zoku, zoku o shiru. Zen Sangha Verse Collection supra* Note 23 at 21.

²⁷² *Dīgha Nikāya supra* Note 138 at 245.

²⁷³ *Shi wa kajin ni mukatte ginji, sake wa chiki ni ōte nomu. Zen Sand supra* Note 13 at 402.

disabuse future generations of Zen practitioners of any notion that anything special or esoteric had transpired. What if everyone had smiled? What if no one had smiled? After all, the True Dharma Eye Treasury and so on are simply synonyms for Kāśyapa's Formless Self, so "if you say that the True Dharma can be transmitted," suggested Wumen, "the yellow-faced old man [the Buddha] with his loud voice deceived simple villagers." But, Zen is nothing if not practical, so Wumen added: "if you say that it cannot be transmitted, why was Kasho [Kāśyapa] alone approved?"²⁷⁴ Towards the end of the Northern Song Dynasty (976-1126) Zen masters began to issue certificates of succession (*shisho*, 嗣書) to those of their students who were fit to instruct others in the Buddha Dharma. This was undoubtedly a "rendering to Cesar the things that are Cesar's," but a mostly successful bid to preserve the continuity of true Zen insight.

During his visit to Song Dynasty China, Zen Master Dōgen's faith in the integrity of Buddhism received a significant boost upon viewing succession certificates of the Fayen, Yunmen and Linji schools of Zen. "Buddhas, without exception, receive the Dharma from buddhas, buddha-to-buddha," he wrote, "and patriarchs, without exception, receive the Dharma from patriarchs, patriarch-to-patriarch; this is the experience of the [Buddha's] state, this is the one-to-one transmission, and for this reason it is *the supreme state of bodhi*."²⁷⁵ The certificate of the Linji line which he observed in 1223 contained the names of 45 patriarchs from the Seven Buddhas of the past to Linji. The names of the masters following Linji were set out in a circle, with the name of the new successor placed under the date.²⁷⁶ Dōgen was overwhelmed with a sense of gratitude.

This path has not perished.

Those who understand music (*zhiyin*, 知音) should be praised.²⁷⁷

²⁷⁴ *Shibayama Comments on the Mumonkan* supra Note 185 at 58.

²⁷⁵ *Shobogenzo: Book 1* supra Note 223 at 189.

²⁷⁶ *Ibid.* at 195.

²⁷⁷ *Book of Serenity: A contemporary translation* supra Note 66 at 48.

正法眼藏

Zengo: *Shōbōgenzō*

Translation: The True Dharma Eye Treasury

Source: *Rinzairoku* (*The Record of Linji*): *Record of Pilgrimages*.

As noted under *nenge mishō* (Zengo 23), *shōbōgenzō* is a phrase from the time that Śākyamuni Buddha transmitted the Great Dharma to the Venerable Kāśyapa. Besides the *Rinzairoku*, it appears in Case 6 of the *Gateless Barrier*, Chapter 1 of *A Compendium of the Sources of the Five Lamps* and elsewhere. A work titled with this phrase is the 95 fascicule *True Dharma Eye Treasury*, written by the famous Eihei-ji Temple Zen Master, Dōgen.

Shōbō, the True Dharma, is also called *myōhō*, the Wondrous Dharma, and *jōhō*, the Pure Dharma. The “Wondrous Dharma” refers to the “subtle Dharma Gate,” the Buddha’s superlative teachings (the Buddha Dharma), and the “Pure Dharma” is the Buddha’s pure instruction. *Shō* or “True” is not truth opposed to falsehood, nor good opposed to bad, but being the True within the [apparently] true, the unchanging (impartial) mind-and-heart (*kokoro*) of the Buddha, it transcends the opposites of true and false, or good and bad. *Hō* or Dharma points to that which does not change, the basic law, standard, or norm (*dōri*), the Great Way or Truth. Therefore, *shōbō*, the True Dharma, is the Buddha’s true, correct and unchanging fundamental teaching (Dharma instruction, Truth). Though *shōbō* as a term means the opposite of “heresy,” i.e. perverse norms (*dōri*) that are contrary to the right path, *shōbō* itself is of an elevated dimension that has done with the relativism of right and wrong.

Next, the *gen* in *genzō* (Eye Treasury) is the Eye that mirrors all things, and that is endowed with the ability to clearly distinguish the true from the false, and the good from the bad. That is to say, it is the Wisdom Eye that works to clearly reveal the True Dharma (*shōbō*), which is to see with the Buddha’s Mind Eye.

Zō is “store-house” (*gan-zō*), meaning that which embraces and stores all things. As the Buddha Mind (Buddha Dharma) thoroughly embraces and contains all excellent dharmas, it is called a Treasury (*zō*). Consequently, *genzō*, the Eye Treasury, means that the True Dharma (*shōbō*) reveals all things, that it contains and enters into all things.

Because the enlightened ones are endowed with the Eye of Wisdom that clearly reveals the Buddha’s True teachings and the Buddha’s Mind (True Dharma), it is called the True Dharma Eye (*shōbōgen*). That called the True Dharma Eye Treasury is the

reality-centered True (*shō*) mind-and-heart (*kokoro*) of the Buddha (*buppō Buddha Dharma*) that illumines all things with the Eye of Wisdom (*chi'e no gen*), and that is endowed with all excellent dharmas. The True Dharma Eye Treasury reveals the essence of the Buddha Dharma.

When he was about to die, Zen Master Linji, the Patriarch of the Linji (Rinzai) sect said that we must forever preserve Śākyamuni Buddha's *shōbōgenzō*, and never allow it to disappear, in the following terms.

“After I am extinguished, do not let my True Dharma Eye Treasury be extinguished” (*Rinzairoku: Record of Pilgrimages*).

The founder of Eihei-ji Temple and Patriarch of the Sōtō sect, Zen Master Dōgen was another who respected the *shōbōgenzō*, and upon his return to Japan from visiting Song dynasty China he authored the 95 fascicule *True Dharma Eye Treasury*, the basic text of the Sōtō sect. It highlights Zen as the very culmination of Buddhism, and because it exhaustively explains the day-to-day behaviour of the Zen practitioner, it is well-known within the Zen sect. The eminent Song dynasty Zen Master Dahui Zonggao (1089-1163) also authored a book under the title *True Dharma Eye Treasury* in three fascicules.

COMMENTS

如来正法眼藏
大似兩鏡相照

Buddha and the True Dharma Eye Treasury:
Like two great mirrors reflecting each other.

Zen Master Dōgen utilized the expression “True Dharma Eye Treasury” in the titles of three of his works: the *Shōbōgenzō Zuimonki*, the *Shōbōgenzō Sanbyakusoku* and his opus, *Shōbōgenzō*. Isshū Miura and Ruth Fuller Sasaki noted that “the *Shōbōgenzō* in general use in the Sōtō Sect today, which is written in Japanese, is now considered to be a collection of Dōgen's explanatory discourses on the koans of his original collection [the *Shōbōgenzō Sanbyakusoku*, written in Chinese]. It would also seem that the term “*shōbōgenzō*” was used by Dōgen with the meaning of “koan collection”,²⁷⁸ and was probably borrowed as such from Zen Master Dahui Zonggao's three fascicule *True Dharma Eye Treasury*. However, the symbolic significance of the term *shōbōgenzō* in the

²⁷⁸ *Zen Dust supra* Note 6 at 199.

Jungian sense of “an intuitive idea that cannot yet be formulated in any other or better way”²⁷⁹ should not be ignored.

It was once thought that something like particulates of light were emitted from the eyes to illumine the world, and as a matter of common experience, it is only natural that the eyes would come to symbolize light and consciousness, or, the light of consciousness, itself the eye of the world. Unlike a sign which “can be changed arbitrarily according to the demands of expediency,” as the Protestant theologian Paul Tillich (1886-1965) put it, “the symbol grows and dies according to the correlation between that which is symbolized and the persons who receive it as a symbol. Therefore, the religious symbol, the symbol which points to the divine, can be a true symbol only if it participates in the power of the divine to which it points.”²⁸⁰ This call for participation is evident in the words of Christ who advised “the light of the body is the eye: therefore, when your eye is single, your whole body also is full of light, but when your eye is evil, your body also is full of darkness” (Luke 11:34), and in the Buddha who revealed his True Dharma Eye Treasury by silently twirling a flower.

The Buddha taught the *Dhamma* (*Dharma*, *hō*, 法), the Law or Truth. The *Saddhamma* or True Truth (*shōbō*, 正法) apparent to the awakened Eye of Truth (*dharmacakkhu*, *hōgen*, 法眼) is that there is no self in the individual person (*puggala-nairātmya*) or in mental or physical objects (*dhamma-nairātmya*), only a vast ocean of Conditioned Genesis (*paṭicca-samuppāda*) which is neither more nor less than the Treasury of the True Dharma Eye (*shōbōgenzō*, 正法眼藏). The Buddha preferred silence, but the Bengali saint Sri Ramakrishna (1836-1886) described his Treasury thus: “the Divine Mother revealed to me in the Kali temple that it was She who had become everything. She showed me that everything was full of Consciousness. The Image was Consciousness, the altar was Consciousness, the water-vessels were Consciousness, the door-sill was Consciousness, the marble floor was Consciousness – all was Consciousness....I saw a wicked man in front of the Kali temple; but in him I saw the Power of the Divine Mother vibrating. That was why I fed a cat with the food that was to be offered to the Divine Mother. I clearly perceived that the Divine Mother Herself had become everything – even the cat.”²⁸¹

豁開胸襟法藏
運出自己家珍

²⁷⁹ Jung, “On the Relation of Analytical Psychology to Poetry” in *The Spirit in Man, Art, and Literature, The Collected Works of C.G. Jung XV* (Bollingen Series XX: Princeton University Press, 1975) par. 105.

²⁸⁰ Paul Tillich, *Systematic Theology: Three volumes in one* (Chicago: The University of Chicago Press, 1967) at 239.

²⁸¹ *The Gospel of Sri Ramakrishna supra* Note 170 at 345-346.

Reveal the Dharma treasury within your breast
And deliver forth your own house treasures.²⁸²

²⁸² *Kyōkin no hōzō o kakkai shi, jiko no kachin o unshutsu su. Zen Sand supra* Note 13 at 462.

涅槃妙心

Zengo: *Nehan myōshin*.

Translation: The Marvellous Mind of Nirvāṇa.

Source: *Mumonkan (The Gateless Barrier)*: 6.

Like *shōbōgenzō* (Zengo 24), this too is a famous expression from the time Śākyamuni Buddha transmitted the True Dharma (*shōbō*) to the Venerable Kāśyapa. Besides the *Mumonkan*, this phrase also appears in Zen Master Dōgen's *True Dharma Eye Treasury: The Buddhist Way*.

Nehan is the Sanskrit *Nirvāṇa*, translated as *metsu* (extinguished), *jaku* (tranquil), *enjaku* (perfect rest) or *jakumetsu* (silent-extinction). Etymologically speaking, *Nirvāṇa* means “to blow out.” That is, extinguishing the fire of vexations and delusory thoughts, or the state of their having been extinguished, is called *Nirvāṇa*. It is a state of unobstructed freedom (*muge jizai*), liberated from the shackles of vexations and delusory thoughts. In the *Āgama Sūtras*, a compilation of Śākyamuni Buddha's lifetime of sermons (Buddhism's oldest scriptures), it says that the complete extinction of greed, anger and stupidity (known as the Three Poisons) is *nehan*, or, *nirvāṇa*. In brief, one could say that *nirvāṇa* is the state of peace and happiness of having entered the absolute consciousness (*zettai-kyō*) of unobstructed freedom (*muge jizai*) and awakening (*satori*). In the *Nirvāṇa Sūtra* which he bestowed shortly before entering final *nirvāṇa*, Śākyamuni Buddha said, “*Nir-* (*ne-*) is not-born (*fushō*). *Vāṇa* (*-han*) is not-destroyed (*fumetsu*). That which is not-born and not-destroyed is called *Mahā-nirvāṇa*, Great-Extinction.” Moreover, in the *Book of Zhao: A treatise on nirvāṇa without name*, Sengzhao of the Eastern Jin dynasty, one of the Four Philosophers and a student of the great *sūtra* translator Kumārajīva (344-413), said: “inasmuch as it is neither born nor dies...union with the virtue [power] of emptiness (*kokū*) is named *nirvāṇa*.”

In *nirvāṇa*, there is *nirvāṇa* with residue (*uyo nehan: sopadhiśeṣa-nirvāṇa*) and *nirvāṇa* without residue (*muho nehan: nirupadhiśeṣa-nirvāṇa*). In *nirvāṇa* with residue, the Three Poisons and vexations are completely cut off, but corporeality remains. *Nirvāṇa* without residue is the quiescent state in which the fleshy body has also been extinguished. Accordingly, it is a state of eternal calm, completely separated from bodily limitations, and is what is referred to as the state of the passing away of an enlightened one (*nyūmetsu*, or, *nyūjaku*). The accomplishment of a peaceful death is referred to as *nyūnehan*, entering *nirvāṇa*. In Hinayana or Lesser Vehicle Buddhism (lesser because it concentrates on the perfection of one's own practice, and even though Buddhism is, from that perspective, a lesser, superficial teaching that only values methods to achieve

liberation – in contrast to the Mahāyāna or Greater Vehicle, which focuses on the salvation of all sentient beings), the ideal is to dispense with both body and mind, and the distinction between *nirvāṇa* with or without residue is contingent on the existence or non-existence of the mind and body.

Nirvāṇa is Buddhism's ultimate ideal, the ideal state called “*nirvāṇic* tranquility” (*nehan jakujō*). Since *nirvāṇa* is a state of tranquil peace and happiness, free from the shackles of vexations and delusory thoughts and is awakened to unobstructed freedom (*muge jizai*), it is called “liberation.” In that way, “liberation” (*gedatsu*) is another name for *nirvāṇa*.

Nirvāṇa is endowed with the four virtues of immutability (*jō*), joy (*raku*), ipseity (*ga*) and purity (*jō*) (Zengo 50). That is, because the state of *nirvāṇa* is endowed with the virtue of eternal changelessness, it is called “immutable;” because it is endowed with the virtue of ease divorced from the sufferings of birth and death, it is called “joyous;” because it is endowed with the unobstructed and free (*muge jizai*) True Self (the Great Self) divorced from the deluded self (the small self), it is called “Selfhood;” and, because it is endowed with the virtue of purity without defilement, it is called “pure.” *Jō-raku-ga-jō* are known as the Four Virtues of *Nirvāṇa* (*nehan no shitoku*).

Myōshin, the Marvellous Mind, means the unsurpassed Mind that is not easily fathomed. Because the awakened state of mind is beyond words and letters, it is called the “Marvellous Mind.” In the enlightened state, the Marvellous Mind is the unobstructed and free (*muge jizai no*) Mind. It transcends time and space, and passes beyond past, present and future. It is the infinite Buddha Mind that permeates always and everywhere in perpetuity. “*Nirvāṇa*” and “Marvellous Mind” both denote the Buddha Mind (*busshin*). Moreover, both the “Marvellous Mind of *Nirvāṇa*” and the “True Dharma Eye Treasury” (*shōbōgenzō*) are expressions used to point to the Buddha Mind.

The Marvellous Mind is the enlightened mind, the Buddha Mind, and it is equivalent to the Sixth Patriarch, Zen Master Huineng's “Self-nature” (*jishō*), and to Wang Yangming's “innate goodness” (*ryōchi*), and “Mind-and-heart of the Way” (*dōshin*). Thus, *myōshin*, *jishō*, *ryōchi* and *dōshin* are synonyms that together denote luminous spiritual awakening, originally pure and unsullied truth without delusion. This Mind-as-spiritual-nature (*reisei to shite no kokoro*) is that pure, supreme Good (or, ultimate Good) that is beyond the opposites of good and bad, or right and wrong - that absolute Being that, from the beginning (*honrai*), is not born, does not disappear, does not increase and does not decrease. Unchanging, immutable, without form or sound or scent, it is a *topos* that cannot be expressed in words (as in the phrases *bōgon zetsuryō* - words destroyed, thoughts extinguished – and, *genryō fugyū* – beyond the reach of words and concepts). Of this mind, Zen Master Ikkyū said, “what we deem to call ‘mind’ is without form. Being without form, it will not disappear, for which reason, it is not born, nor does it die” (*Sermons in The Vernacular*). Zen Master Huineng,

the Sixth Patriarch, said, “the capacity of the mind is broad and great, like the vast sky. It has no boundaries. It is neither square nor round, big nor small. It is neither above nor below, long nor short, is without right and wrong, or good and evil, and it has neither head nor tail” (*The Platform Sūtra of the Sixth Patriarch*).

Zen Master Linji’s teacher, Zen Master Huangbo Xiyun (d. 850) said, “ever since its non-beginning, this mind has never come into nor gone out of existence. It is without form and without attributes, and does not belong to the categories of existence or non-existence. It is not long, not short, not big, not small and transcends limitations, names and dualities (*taidai*)” (*Essentials of the Transmission of Mind*). Men of yore would recite, “what, we ponder, is mind? Unseen by the eyes, it fills heaven and earth.” Dispensing with the small, discriminating intellect, we must become the hitherto unnoticed, universal, great Mind that extends to fill heaven and earth. Doing so, we will discover a vast new vista.

Not only such as Zen Master Huineng, the Sixth Patriarch, or Zen Master Huangbo, but Guifeng Zongmi (779-841, he authored *A Treatise on the Origin of Humanity*) of the Tang dynasty, who advocated the “theory of the union of Zen and doctrine” (*zen-kyō itchi ron*), as well as Confucian scholars of the Song and Ming dynasties, provided concrete elucidations on the mind as “spiritually enlightening nature” (*reikakushō*).

In conclusion, I will note some terminology regarding *nehan* and *myōshin*.

Zen practitioners must never forget the *Nehan’e* or Nirvana Festival, which, together with the Buddha’s Birthday Festival (April 8) and the Enlightenment Day Festival (December 8), is one of the “Three Commemorative Events.” On February 15, the day Śākyamuni Buddha entered *nirvāṇa*, a recumbent image of the Buddha is hung and *sūtras* are read in a memorial to express our gratitude. The recumbent image depicts Śākyamuni Buddha’s passing into *nirvāṇa* beneath twin *śāla* trees, an image commonly referred to as “Śākyamuni in Repose.” In the center, the Buddha is lying on his side with his head to the north and his face to the west. Around him are the mourning figures of his students, as well as gods, demons and beasts.

Myōshin-ji Temple, the seat (*honzan*) of the Myōshin-ji branch of the Rinzai sect, took its mountain (location) name from the phrase *shōbōgenzō*, and its temple name from the phrase *nehan myōshin*. Called Shōbō-san Myōshin-ji – i.e. True Dharma Mountain Temple of the Marvellous Mind - it is a sect that truly upholds the Buddha Mind.

COMMENT

涅槃者見如實処

By nirvana is meant to see into the abode of reality as it is.²⁸³

Nirvāṇa (Pali, *nibbāna*) from the verb *nir√vā*, to “blow out,” means “blown or put out, extinguished (as a lamp or fire), set (as the sun), calmed, quieted, tamed, dead, deceased (lit. having the fire of life extinguished), lost, disappeared,”²⁸⁴ and it has been variously translated as *jaku* (寂, tranquility), *metsu* (滅, extinguished), *jakumetsu* (寂滅, tranquil and extinguished), *enjaku* (円寂, perfectly extinguished), *mui* (無為, not created), *musa* (無作, not produced by conditions) and *mushō*, (無生, not-born). Ananda K.

Coomaraswamy has rendered it “desperation,”²⁸⁵ but inasmuch as *nirvāṇa* can be viewed as the extinction of the small self (*alpātman*) and the “birth” of the Great Self (*mahātman*), it has also found its way into Hinduism via the *Bhagavad Gita* as a synonym for the positive absolute, Brahman. “The man who puts away all desires and roams around from longing freed, who does not think ‘This I am’, or ‘This is mind’, draws near to peace. This is the fixed, still state of Brahman; he who wins through to this is nevermore perplexed. Standing therein at the time of death, to Nirvāṇa that is Brahman too he goes.”²⁸⁶ In other words, the desireless one ‘reaches the *nirvāṇa* of Brahman’ (*brahmanirvāṇam ṛcchati*).

In *The Udāna* (8:3) the Buddha referred to *nibbāna* (*nirvāṇa*) as “an unborn (*ajāta*), unoriginated (*abhūta*), unmade (*akata*) and non-conditioned state (*asaṃkhata*),” and went on to explain to his monks that “if, O Bhikkhus, there were not this unborn, unoriginated, unmade and non-conditioned, an escape for the born, originated, made, and conditioned, would not be possible here. As there is an unborn, unoriginated, unmade and non-conditioned state, an escape for the born, originated, made, conditioned is possible.”²⁸⁷ In the *Jambukhādakasamyutta: Connected Discourses with Jambukhādaka*, the Venerable Sāriputta also explained to Jambukhādaka the wanderer that *nibbāna* is “the destruction of lust, the destruction of hatred, the destruction of delusion” and that the path to *nibbāna* is the “Noble Eightfold Path; that is, right view, right intention, right speech, right action, right livelihood, right effort, right mindfulness, right concentration.”²⁸⁸

As an Indian prince and member of the warrior caste, the Buddha was born into an opulence and privilege which few could imagine, so he was shaken to the core when

²⁸³ *Studies in The Lankavatara supra* Note 128 at 416.

²⁸⁴ *Monier-Williams supra* Note 133 at 557.

²⁸⁵ Ananda K. Coomaraswamy, *Hinduism and Buddhism* (New York: The Philosophical Library, Inc.) at 63.

²⁸⁶ *The Bhagavad Gita supra* Note 69 at 157-158.

²⁸⁷ Nārada Mahā Thera, *The Buddha and His Teachings* (Colombo, 1973) at 495-496 [hereinafter, *The Buddha and His Teachings*].

²⁸⁸ *The Connected Discourses supra* Note 55 at 1294.

finally exposed to the ubiquity of sickness, old age and death, but filled in equal measure with hope for deliverance therefrom by the sight of a holy man in meditation. He renounced the world and for six years successfully practiced what would later be codified in the *Yoga Sūtra* of Patanjali and the *Bhagavad Gita* as Rāja Yoga, the Royal Yoga. Still dissatisfied with the outcome of his internal gymnastics, he rejected extreme asceticism, seated himself on a Diamond Throne under the tree of life at the navel of the world – which is to say, on eight bundles of grass placed under a Bodhi tree at Buddhagayā - overcame the threats and temptations of the Evil One, Māra, and in the space of a week attained *anuttarā samyak sambodhiḥ*, unexcelled complete and perfect awakening, and so became known to the world as *samyaksambuddha*, the Perfectly Enlightened One. Then aged 35, the Buddha’s victory song was:

“Thro’ many a birth in existence wandered I,
 Seeking, but not finding, the builder of this house.
 Sorrowful is repeated birth.
 O housebuilder, thou are seen. Thou shall build no house again.
 All thy rafters are broken. Thy ridge-pole is shattered.
 Mind attains the Unconditioned [i.e. *Nirvāṇa*].
 Achieved is the End of Craving.”²⁸⁹

Here, the house is the realm of suffering and the housebuilder thirst, craving or discontent. The rafters are passions and delusory thoughts which give rise to attachment and aversion, and the ridge-pole which sustains the entire structure is ignorance, the mistaken view of selfhood lying at the heart of all evil and sorrow. The Buddha had “seen the ancient way and followed it” but did not believe his experience communicable and would have allowed himself to perish were it not for the intervention of Brahmā and Indra, chief among the Vedic gods, who convinced him that there were some in the world prepared to benefit from his insight. In time, and in spite of his early reticence, the Buddha came to provide many synonyms for *Nirvāṇa*. These included: the taintless; the truth; the far shore; the subtle; the very difficult to see; the unaging; the stable; the undisintegrating; the unmanifest; the unproliferated; the peaceful; the deathless; the sublime; the auspicious; the secure; the destruction of craving; the wonderful; the amazing; the unailing; the unailing state; the unafflicted; dispassion; purity; freedom; the unadhesive; the island; the shelter; the asylum; the refuge; and, the destination.²⁹⁰

The qualities of *Nirvāṇa* have also been treated at length in the *Laṅkāvatāra Sūtra*, which uses descriptors like the eternally-abiding reality, the self-regulating reality, the suchness of things (*tathatā*), the realness of things, and the truth itself,²⁹¹ and according to which

²⁸⁹ *The Buddha and His Teachings supra* Note 288 at 54.

²⁹⁰ *The Connected Discourses supra* Note 55 at 1378-1379.

²⁹¹ *The Lankavatara Sutra supra* Note 127 at 124.

the *Nirvāṇa* of the Buddha is not the *Nirvāṇa* the so-called “philosophers” attain when either the self-nature or the individuating characteristics of all things are viewed as non-entities, nor is it that philosopher’s *Nirvāṇa* which is contingent either upon the recognition of the non-existence of any individual being with specific attributes, or upon severing the habit of identifying selfhood with the elements of composite being. Rather, “the getting rid of the discriminating Manovijñāna [consciousness: *ishiki*, 意識] – this is said to be Nirvana.”²⁹² It is when the Vijñāna (objectifying modes of perception and consciousness) caused by the habit of discrimination cease that the Buddha enters *Nirvāṇa*. “No-birth and no-annihilation, this I call Nirvana. By Nirvana, Mahāmati, is meant the looking into the abode of reality as it really is in itself; and when, along with the turning-back of the entire system of mentation (*citta-caitta-kalapa*), there is the attainment of self-realisation by means of noble wisdom, which belongs to the Tathagatas, I call it Nirvana.”²⁹³

²⁹² *The Lankavatara Sutra* supra Note 127 at 108-109.

²⁹³ *Ibid.* at 172.

不立文字

Zengo: *Furyū monji*.

Translation: Not dependent upon words and letters.

Source: Bodhidharma.

Zen has certain characteristics and teachings that are well expressed in eight phrases (called the *Hakku-gi*, or, “Eight Principles”).

1. The True Dharma Eye Treasury.
2. The Marvellous Mind of Nirvāṇa.
3. The True Form of the Formless.
4. The subtle Dharma Gate.
5. Not dependent upon words and letters (*furyū monji*).
6. A special transmission outside of the scriptures.
7. Direct pointing to the heart of man.
8. Seeing one’s Nature and becoming a Buddha.

Furyū monji, along with the following three expressions in particular, best characterize the purport of the Zen sect. It is said that these four, four-character phrases were recited by the First Patriarch, Great Master Bodhidharma, but their origin was probably ascribed to the Great Master in the Tang and Song dynasties.

In the Zen school, the phrase “not dependent upon words and letters” is not read [in the Japanese style as] *monji o tatasezu*, but is read from the top [beginning] of the phrase as *fu-ryū-mon-ji*. Needless to say, “not dependent upon words and letters” is not to set-up words and letters. This means that the Buddhist teachings and the mind-and-heart (*kokoro*) of the Buddha do not rely upon letters and words alone, but rather a mind-to-mind transmission (*ishin denshin*). That was apparent in the transfer of the Great Dharma from Bodhidharma to the Second Patriarch Huike (487-593, who is said to have severed his own arm in his quest for the Dharma), and was most emphasized in the Sixth Patriarch Huineng’s Southern Zen school. What’s more, tracing it back, the beginning of the transmission from mind to mind was in the “holding up a flower” (*nenge*) and “smiling” (*mishō*) that transpired between Śākyamuni Buddha and the Venerable Kāśyapa. “Not dependent upon words and letters” and “a special transmission outside of the scriptures” also originated therein.

There is a limit to what can be sufficiently or satisfactorily expressed by the written or spoken word, and it is impossible to sufficiently and satisfactorily express

oneself with written and spoken words alone. Even were one to try to completely express the essence or perfection of some thing, it would be extremely difficult to be exhaustive in that regard. Written and spoken words are merely instruments (*tedate*), and not the sole good. The Buddha Mind or Buddha-nature cannot be grasped by, nor explained with, letters and words. That is the “method” (*tedate*) of wordy explanations cut off, and the absolute realm where they don’t go. It is also called “the way of words cut off” (*gengo dōdan*: beyond description), “the path of words severed” (*gonryo rozetsu*), “words destroyed, thought extinguished” (*bōgon zetsuryō*), or “beyond the reach of words” (*gonsen fugyū*). It is not possible to attain the Buddha Mind except through the mind. This is non-dependence on words and letters and the transmission from mind to mind. It is a face to face confrontation between mind and Mind, human-nature and Human-nature, that transcends words and letters. What is necessary is living, personal experience, beyond the reach of words. Words must have the support of personal experience. Words like that flash with power, life and truth.

It is said that the Buddhist layman Vimalakīrti’s Silence (*ichimoku*) was like thunder (Zengo 5). Not muteness, it was the great sound of Silence which roars like thunder. That very Silence was the eloquence of wordlessness (*mugon*) and a proclamation of Truth itself. It was to “silently know each other’s minds” (*mokushiki shintsū*), and a mind-to-mind transmission.

In the *Essentials of the Transmission of Mind*, the eminent Tang dynasty Zen Master Huangbo Xiyun admonished that the “spiritually enlightening nature (*reikakushō*) cannot be captured with words. Students of the Way, once and for all just silently unite (*mokkei*) with it without mind (*mushin ni shite*).” Wang Yangming too said that “the *Four Books* and *Five Classics* do not go beyond an explanation of this substance of the mind” (*Instructions for Practical Living*), and the Song dynasty Confucian scholar Lu Xiangshan (1139-1191) said, “the *Six Classics* are my footnotes” (*The Complete Works of [Lu] Xiangshan*), i.e. that the literature was no more than a mere explanatory footnote of the Original Mind, or Original Nature.

Just as Wang Yangming’s academic style was called both Yangming’s Mind-and-Heart School, and Yangming Chan (Zen), it involved the study and practice of *dhyāna*-meditation, and was Zen-like in its idealism. His thought came to Japan to form the Yōmei Studies (*Yōmeigaku*) movement that produced a succession of great men and scholars. Lu Xiangshan’s teachings are also very Zen-like, and since Wang Yangming was his successor, their school is also called Lu and Wang’s Mind-and-Heart School.

Words can play a role in guiding one to Mind, but they do not reveal the Mind, nor do they reveal Truth. What is required is a renewed cognizance of the fact that there is a world not dependent upon words and letters, where words and letters have been cut off.

COMMENT

小林無師句
曹溪絶学禅

At Shaolin: words that don't instruct.

At Caoxi: Zen that's beyond learning.²⁹⁴

Shibayama Zenkei commented that Shaolin refers to Bodhidharma, the First Patriarch of Zen in China, and Caoxi to Huineng, the Sixth Patriarch, those being the places they settled to teach the Buddha Dharma, but that “Zen is beyond words, beyond thought, not dependent upon words and letters (*furyū monji*).”²⁹⁵

Upon his enlightenment, the Buddha thought “I have attained to this Dhamma which is profound, hard to see, hard to grasp, peaceful, excellent, beyond reasoning (*atakkâvacaro*), subtle, to be apprehended by the wise,”²⁹⁶ and that those who revel in clinging would find it impossible to calm their mental formations (*sankhārā*), comprehend Conditioned Genesis, and enter Nibbāna.

“This that I’ve attained, why should I proclaim?

Those full of lust and hate can never grasp it.

Leading upstream this Dhamma, subtle, deep,

Hard to see, no passion-blind folk can see it.”²⁹⁷

Believing that he had discovered that which could not be taught the Buddha was prepared to expire, but persuaded by the gods he surveyed the world with his Buddha-eye and saw that there were some beings who would be receptive to the Dhamma (Truth), and so embarked on a 45-year mission to open the door to the Deathless on mankind’s behalf. In doing so, the Buddha left behind a vast body of teachings, and yet, according to the *Laṅkāvatāra Sūtra*, which is highly regarded in the Zen sect, explained to Mahāmati that “from the night of Enlightenment till that of Nirvana [death], I have not in the meantime made any proclamation whatever.”²⁹⁸

Zen’s attitude towards “words,” a term meant to encompass every form of intellection, logic, rational or language-dependent discursive thought, comports with that expressed

²⁹⁴ *Shōrin mushi no ku, sōkei zetsugaku no zen. Zen Sangha Verse Collection supra* Note 23 at 266.

²⁹⁵ *Ibid.*

²⁹⁶ *Dīgha Nikāya supra* Note 138 at 213.

²⁹⁷ *Ibid.*

²⁹⁸ *The Lankavatara Sutra supra* Note 127 at 125.

throughout the *Laṅkāvatāra Sūtra*, which basically boils down to this: “words are dependent on letters, but meaning is not. As meaning is freed from existence and non-existence, it is not born, it has no substratum.”²⁹⁹ Therefore, the Real Person, the Tathāgata who in every situation ‘comes from thusness,’ is one whose comportment is with the true, independent of any purported meanings, teachings or traditions. To utilize a well-known metaphor from the *Laṅkāvatāra*, unlike one who fixates on the finger-tip,³⁰⁰ he or she is ever cognizant of the Moon to which it points.³⁰¹ Though useful as instruments of thought and action, the problem with words is that they are “bound up with discrimination and are the carriers of transmigration.”³⁰² Otherwise put, words represent the encoding elements, the DNA, of *māyā*.

Māyā from the root *mā*, to mete out or mark off,³⁰³ variously means art, wisdom, extraordinary or supernatural power (*reiryoku*, 霊力), unreality, deception, fraud, trick, sorcery, witchcraft and magic³⁰⁴ (*majutsu*, 魔術), and is etymologically related to the English words “matter,” “material,” “measure,” “meter,” “matrix” and “magic.” It was incorporated into Buddhism with its usual sense of “illusion,” and in most contexts can be considered equivalent in effect to the Buddhist *avidyā*, “ignorance” or “delusion” (*mayoi*, 迷い). In Advaita Vedānta, *māyā* is used to explain the appearance of a world of mutiplicity when the sole reality is One and without a second. *Māyā*’s two most significant facets are veiling (*āvaraṇa*) and projecting (*vikṣepa*). The Bengali saint Sri Ramakrishna explained: “according to the Vedānta, Brahman alone is real and all else is *māyā*, Satchidānanda.”³⁰⁵ But as long as the stick of ego remains, there is an appearance of two: here is one part of the water and there another part. Attaining the Knowledge of Brahman one is established in *samādhi*. Then the ego is effaced....But there are signs that distinguish the man of Knowledge. Some people think they have Knowledge. What are the characteristics of Knowledge? A *jñāni* [Knower of the non-dual] cannot injure anybody. He becomes like a child. If a steel sword touches the philosopher’s stone, it is transformed into gold. Gold can never cut. It may seem from the outside that a *jñāni* also has anger or egotism, but in reality he has no such thing. From a distance a burnt string lying on the ground may look like a real one, but if you come near and blow at it, it disappears altogether. The anger and egotism of a *jñāni* are mere appearances; they are

²⁹⁹ *Ibid.* at 167.

³⁰⁰ *Ibid.* at 169.

³⁰¹ *Ibid.* at 193.

³⁰² *Ibid.* at 169.

³⁰³ *Monier-William supra* Note 144 at 804.

³⁰⁴ *Ibid.* at 811.

³⁰⁵ *Satchidānanda* is Existence, Knowledge and Bliss, which, like a gem inseparable from its brightness, are the qualities of yogic experience used to define the qualitless Brahman.

not real.”³⁰⁶ That which cuts is discrimination. It divides, metes out, marks off and separates this from that, subject from object, inside from out and head from tail, and is that which causes one to transmigrate along endless paths of māyic delusion born of the illusion of separateness, and endless byways of māyic illusion born of the delusion of continuous self-hood, when, in essence, no-thing comes into nor goes out of existence.

How does Zen teach that which cannot be taught without building māyic “castles in the air” or giving rise to countless theories, like so many “flowers in the sky?” According to Nancy Wilson Ross, “there is no way, in the Zen view, that conclusive answers to existential questions can be found by discussion, dialectic, or even ordinary thought. Final awareness, lasting freedom, and true psychological equilibrium come only when the deepest intuitional faculties of the human being have been tapped. It follows that, in Zen, reason is never permitted the unquestioned place of rulership it has occupied for centuries in Western philosophy. Zen holds that the reasoning process’s function is separation, discrimination and the division of “this” from “that,” thus making it impossible ever to see life’s *wholeness* and oneself in relation to it.”³⁰⁷ In that way, to grasp the purport of Zen is simultaneously an act of will and of passive surrender. But there is an overwhelming expectation that even a Zen Master has to say *something*, and Zen Master Hakuin Ekaku’s kōan curriculum acknowledged that demand.

In Hakuin’s curriculum, *Gonsen Kōan* are cases or encounter dialogues particularly useful for demonstrating how spoken phrases may serve as living paths out of intellectual entanglements, and may even trigger emancipation, if the moment is ripe. *Gonsen* (言詮) means “the study and investigation of words.”³⁰⁸ By way of example, when a monk asked Fengxue Yanzhao (Fuketsu Enshō, 896-973) how to proceed when either speech or silence tends to separate one from or conceal the Tao, Fengxue replied with the verse: “I always remember Jiangnan (Kōnan) in the spring, the partridges crying and flowers spilling their fragrance.” The monk had raised a difficult philosophical question regarding the problem of expressing the relationship between separateness or *ri* (離), which stands for the Absolute, and the minutiae of *bi* (微), the relative. How is one to avoid obscuring the reality of *bi* with silence, or of distorting the nondual foundation of *ri* with speech? As Zenkei Shibayama pointed out, Fengxue did not reply like a modern philosopher with a discourse on “the self-identity of absolute contradictions” or “Oriental Nothingness,” but instead brought the whole matter to life by quoting from a beautiful poem about Jiangnan

³⁰⁶ *The Gospel of Sri Ramakrishna supra* Note 170 at 416-417.

³⁰⁷ Nancy Wilson Ross, *Buddhism: A way of life and thought* (New York: Vintage Books, October 1981) at 144.

³⁰⁸ *Zen Dust supra* Note 6 at 52.

³⁰⁹ *Shibayama Comments on The Mumonkan supra* Note 185 at 177.

in March.³⁰⁹ Recalling Matsuo Bashō, another might have said: “I often think of Bashō’s old pond, and the frog that went ‘plop’.”³¹⁰

口欲談而辞喪
心欲縁而慮亡

When the mouth tries to speak about it, words fail;
When the mind wants to relate to it, thoughts die.³¹¹

³¹⁰With reference to 古池や/蛙飛びこむ/水の音 (*furuike ya kawazu tobikomu mizu no oto*). “The old pond. In jumps a frog. Plop.”

³¹¹ *Kuchi danzen to hosshite ji sōshi, kokoro enzen to hosshite ryo bōzu. Zen Sand supra* Note 13 at 463.

教外別伝

Zengo: *Kyōge betsuden*.

Translation: A special transmission outside of the scriptures.

Source: Bodhidharma.

Taken together, *kyōge betsuden*, or, “a special transmission outside of the scriptures,” and the previously discussed *furyū monji* (Zengo 26), plainly and simply express Zen’s unique tenets. *Kyōge betsuden* indicates that Zen’s Truth is not within scriptures or the written word. Rather, the heart-and-mind (*kokoro*) of the Buddha set out in the scriptures is to be grasped directly. Accordingly, without relying upon the teachings of Śākyamuni Buddha, it is immediately to make one’s own mind the very mind that is the basis of those teachings. *Kyōge betsuden* is the direct transmission of the heart-and-mind (*kokoro*) of the Buddha, just as it is, to the heart-and-mind of another, i.e. it is the mind-to-mind transmission (*ishin denshin*). Therein lies the reason for the Zen sect’s being referred to as the Buddha-Mind or Buddha-Heart Sect (*busshin-shū*).

In contrast to *kyōge*, “outside of the scriptures,” is that called *kyōnai*, “within the scriptures.” As taught in the Zen school, *kyōge* is the direct transmission of pristine spirit, or, truth, to the mind (*kokoro*) of another, without relying on the scriptures, or on words. *Kyōnai*, unlike *kyōge*, means to establish doctrines that are dependent upon the scriptures provided by Śākyamuni Buddha. Accordingly, *kyōnai* is used with reference to Buddhist sects other than the Zen sect, such as the Jōdō-shū, Jōdō Shin-shū, Nichiren-shū, Tendai-shū, Hossō-shū, and Kegon-shū. In contrast to the Buddha-Mind Sect (Zen), those various sects are known as the doctrinal schools (*butsugo-shū*: the Buddha-word sects). In *A Treatise on Letting Zen Flourish to Protect the State*, Zen Master Eisai (or, Yōsai, 1141-1215), the founding Patriarch of the Rinzai (Linji) sect in Japan, wrote: “the Zen sect represents the ultimate principle of all the teachings, and is the reservoir of the Buddha Dharma.” The Patriarch of the Sōtō sect, Zen Master Dōgen, said that being the first principle of the Buddha’s Truth (*butsudō*: the Buddhist Way), the purport of Zen must be the fundamental principle or acme of Buddhism.

I mentioned in brief that “a special transmission outside of the scriptures” is *ishin denshin*, the “mind to mind transmission.” This *ishin denshin* means that the Buddha Dharma or Buddha Mind is transmitted between teacher and student face-to-face and mind-to-mind, without relying upon scriptures or writings. As stated in the section on “no dependence upon words and letters” (*furyū monji*, Zengo 26), ever since the Buddha held up a flower (*nenge*) and Kāśyapa smiled (*mishō*), Patriarchs and Masters in the Zen school have been directly transmitting the mind-and-heart (*kokoro*) of the Buddha and the

fundamental principles of the Buddha Dharma without relying upon written or spoken words - with that ancient event as their basis.

Great Master Huike, who demonstrated the earnestness of his quest for the Buddha-dharma by cutting off his own left arm, eventually inheriting the dharma of the First Patriarch, Great Master Bodhidharma, to become the Second Patriarch, appealed to Bodhidharma thus: “I have as yet been unable to achieve peace of mind. Please pacify it somehow for me.” Thereupon, Dharma said, “if you’ve a mind to pacify, bring it to me and I will pacify it for you.” When Huike replied, “I have sought for the mind but have been unable to grasp it,” Dharma said, “then I have finished pacifying your mind.” At that, Huike was suddenly enlightened. That was how Dharma pacified the mind, but that too was a special transmission outside of the scriptures, not dependent upon words and letters.

In [the concluding lines of] his poem “Untitled,” Wang Yangming wrote:
“They all come and ask me how to pacify their minds;

Again I explain [Bodhidharma’s] ‘bring me your mind and I will pacify it for you.’” Here, Yangming was quoting Dharma’s method of pacifying the mind from his response to Huike, and he would have them realize (*taitoku*) Truth using the same Zen-like methodology. Beginning with the great Song dynasty scholar Cheng Mingdao in particular, Confucianists in the Lu-Wang School (of Lu Xiangshan and Wang Yangming) took on the Zen-like character of *kyōge betsuden*, *furyū monji* and *ishin denshin*.

Despite talk of a special transmission outside of the scriptures and a transmission from mind to mind, if the receiver is not in the same state of mind as the transmitter, reception will be impossible. What is necessary is a sufficiently receptive attitude and a hair-trigger situation. Under those conditions, for the first time the mind-and-heart (*kokoro*) of the transmitter will be transmitted naturally, just as it is. No transmission can take place without going through such a close, mutual relationship. This mutuality can be called the activity of “simultaneous tapping and pecking” (*sottaku dōji*, Zengo 43).

COMMENT

古徳曰、仏教説理致、祖意説機関。

An ancient worthy said, “the Buddha’s teachings expound the principle; the Patriarchs’ intent is to express it through dynamic action.”³¹²

³¹² Adapted from Yūhō Kirchner (tr.), *Entangling Vines: Zen koans of the Shūmon Kattōshū* Case 178 at 92. Kirchner translated: “an ancient worthy said, “Buddha’s teachings is expressed through reason; Bodhidharma’s intention is expressed through devices,” and equated “devices” (*kikan* , 機関) with expedient means.

According to the *Mahāparinibbāna Sutta*, shortly before he died the Buddha reminded his assistant, Ānanda, that he had taught Dhamma making no distinction between “inner” and “outer” and had no “teacher’s fist” with respect to doctrinal matters.³¹³ After the Buddha’s death, however, increasing emphasis on the concept of expedient means (*upāya*: *hōben*, 方便), that to be understood the Buddha Dharma must be adjusted to the capacity or status of the individual or group to whom it is addressed, paved the way for precisely those distinctions to appear. For example, in Chapter XXI (*The Transcendent Powers of the Tathāgata*) of *The Lotus Sūtra*, an important Mahāyāna text which makes much of ‘expediency,’ emitting coloured rays of light from his every pore the Buddha “put out his wide and long tongue which reached upward to the Brahma world”³¹⁴ and conferred a specific transfer (*betsu fuzoku*) of the essence of that scripture on the Bodhisattvas of the Earth, but most particularly on their leader Viśiṣṭacāritra, the Bodhisattva of Superior Practices. By contrast, it is related in Chapter XXII (*Entrustment*) that with his right hand the Buddha “caressed the heads of the innumerable bodhisattva *mahāsattvas*”³¹⁵ there present to confer on them a general transfer (*sō-fuzoku*) of the *Sūtra*.

In time, the Zen sect began to distinguish between Tathāgata Zen (*nyoraizen*, 如来禅) and Patriarch Zen (*soshizen*, 祖師禅). Whereas Tathāgata Zen remains within the scriptures (*kyōnai*, 教内), the Patriarch Zen brought to China by Bodhidharma is a mind-to-mind transmission (*ishin denshin*, 以心伝心) which is not dependent on words and letters (*furyū monji*, Zengo 26), and is therefore a special transmission outside of the scriptures (*kyōge betsuden*). To clarify the distinction, Akizuki Ryōmin related³¹⁶ that just before the Meiji Restoration of 1868 a scholar-monk named Gensetsu was providing a senior monk named Kōshin at Yōtokuji Temple with a private tutorial on the *Heart Sūtra* in exchange for instruction in Patriarch Zen. It was a hot day and Gensetsu was fanning himself when he came to the line “form is Emptiness, and Emptiness is form.”³¹⁷ At that, Kōshin said, “just a moment. Is that fan you are holding form or Emptiness?” Naturally, Gensetsu replied that it is form (matter). Suddenly, Kōshin snatched away the fan and said, “Good, I have the form. Now hand me the Emptiness.”³¹⁸ Unable to respond,

³¹³ *Dīgha Nikāya supra* Note 138 at 245.

³¹⁴ Tsugunari Kubo & Akira Yuyama (trs.), *The Lotus Sutra: Translated from the Chinese of Kumārajīva (Taishō Volume 9, Number 262)* Numata Center for Buddhist Translation and Research: 2007 at 283 [hereinafter, *The Lotus Sutra*].

³¹⁵ *Ibid.* at 289.

³¹⁶ Akizuki Ryōmin, 公安実践的禅入門 (*Kōan: A practical introduction to Zen*) Tokyo: Chikuma Shobō, 1987 at 13-14 [hereinafter, *Akizuki, Kōan*].

³¹⁷ 色即是空、空即是色: *shiki soku ze kū, kū soku ze shiki*.

³¹⁸ よろしい、色はもらった。今度は空のほうをよこせ.

Kōshin went on, “*this* is Patriarch Zen.”³¹⁹ However, as in the expression “there is no Dharma apart from Mind” (*shinge muhō*, 心外無法) used by the eminent Tang dynasty Zen Master Huangbo Xiyun (Ōbaku Kiun, d.850),³²⁰ Musō Kokushi (1275-1351) would come to point out that “Buddha did not call himself either a teacher of doctrine or a teacher of Zen...because the inner experience of Buddhas is neither doctrine nor Zen. Distinctions between doctrine and Zen are created by the function of this inner experience as it responds to circumstances.”³²¹ Similarly concerned with the dualism inherent in the idea of a special transmission, in the *Shōbōgenzō* Zen Master Dōgen asked “how could the Buddhist patriarchs who receive the one-to-one transmission of the Buddha’s right-Dharma-eye treasury fail to receive the one-to-one transmission of the Buddha’s teachings?”³²² In his *Shōbōgenzō Zuimonki*, Dōgen further cautioned that “teaching from within the scriptures is different from teaching outside of the scriptures, but both are the same in our inability to grasp the beginning and the end of our body [i.e. birthlessness and deathlessness], which is what we must bear in mind while practicing the Way. Get to this truth first and you will really grasp the Buddha’s Truth (*butsudō*, 仏道).”³²³

祖師禪といへば即ち第二頭
言はざる先は何と会すべき。

“Even Patriarch Zen is secondary; understand what is unspoken prior to it.” – Zen Master Dōgen.³²⁴

³¹⁹ これが祖師禪だ。

³²⁰ “This Dharma is Mind, beyond which there is no Dharma [此法即心, 心外無法]; and this Mind is the Dharma, beyond which there is no mind. Mind in itself is not mind, yet neither is it no-mind. To say that Mind is no-mind implies something existent. Let there be a silent understanding and no more. Away with all thinking and explaining. Then we may say that the Way of Words has been cut off and movements of the mind eliminated.” *The Zen Teaching of Huang Po supra* Note 261 at 34-35.

³²¹ Thomas Cleary (tr.), *Dream Conversations On Buddhism and Zen* by Musō Kokushi (Boston: Shambhala, 1996) at 84-85.

³²² Gudo Nishijima & Chodo Cross (trs.), *Master Dogen’s Shobogenzo: Book 2* (London: Windbell Publications, 1996) at 57 [hereinafter, *Shobogenzo: Book 2*].

³²³ 正法眼藏隨聞記 (*Shōbōgenzōzuimon-ki*) Chapter 4, in Itō Shūken (tr.), 道元禪師全集第十六卷 (*The Collected Works of Zen Master Dōgen*, v. 16) at 228.

³²⁴ Dōgen quoted in *Akizuki, Kōan supra* Note 317 at 29.

直指人心

Zengo: *Jikishi ninshin*.

Translation: Direct pointing to the heart of man.

Source: Bodhidharma.

Jikishi, “direct pointing,” is to point out directly, without relying upon the written or spoken word. *Jikishi ninshin*, “direct pointing to the heart of man,” means to carefully scrutinize the Mind within the self, and to grasp it directly, without borrowing words or chasing after externals. It is to penetrate the pure Original Mind or Original Nature that resides within the innermost recesses of the heart (*kokoro*). This is “self-examination” and “self-penetration.” In that way, it is to grasp directly the Original Mind of the self that is called “direct pointing to the heart of man.”

There is the Zengo *ekō henshō*, “turn around your light and look back on the radiance.” That is to turn back the externally oriented mind and deeply contemplate the inner Self, to investigate (*shōken*: illumine and watch) Original Mind or Original Nature, i.e. to see one’s Original Face (*honrai no menmoku*) or True Self (*shinko*) before one’s very eyes. In that way, *ekō henshō* is a different way of saying the same thing as *jikishi ninshin*.

The object of the “direct pointing” is not outside of the self; it exists within the self. For that reason, one must not seek without, but must rather seek within. Seeking outside of the mind, one is caught up by externals, delusory and illusory notions spring up, and nothing is gained. For that reason, Patriarchs and Masters like the Sixth Patriarch, Great Master Huineng, and Zen Master Linji, admonished, ‘do not seek without.’ In his *Song of Zazen*, Zen Master Hakuin also said that “all sentient beings are Buddhas from the beginning. It is like water and ice: there is no ice apart from water, there is no Buddha outside of sentient beings. Not knowing it is near, sentient beings seek it afar – what a pity!” They are saying that, ‘not seeking outside of the mind, but seeking within the mind, you must immediately penetrate and see (*tekken*) your Original Mind or Original Nature.’ Wang Yangming also said, “do not seek righteousness outside of the mind” (*The Complete Works of Wang Yangming*, vol. 2). As in the Zen school, he cautions against seeking without.

Never before has there been an era of such social complexity, accompanied by so much pain and suffering, unrest and anxiety, as now exists. As in the expressions “human contempt,” “human alienation” and “lost humanity,” it may be said that human-nature has

been lost, that absent subjecthood, the concept of human value has gone down the drain. These sorts of morbid phenomena are due to our constantly being tossed around and moved by externals in both body and mind. For that reason, it is essential that the externally oriented self that is driven by ‘the other,’ reflecting deeply within, restores its intrinsic reality. So doing, one will not lose sight of the Self, will always retain self-stability, and will be able to live the thusness (*sono mama*) of Original Mind.

With the maxim “Know Thyself” [*gnothi seauton*] that was inscribed on the Temple of Apollo as his guide for living, the ancient Greek philosopher Socrates was devoted to continuous self-scrutiny and self-investigation. Self-penetration and a *modus vivendi* of pursuing pure, Original Mind is Zen’s creed, and is that called *jikishi ninshin*.

COMMENT

路逢達道人
不將語默對

On the road, if you meet an expert in the Way,
Do not greet him with either words or silence.³²⁵

In his *Zen and Japanese Culture*, D.T. Suzuki related how one of Zen Master Linji’s students was crossing a bridge when he was accosted with the question ‘how deep is the river of Zen?’ Grabbing his interlocutor by the collar, he would have thrown him into the river were it not for the intercession of his companions.³²⁶ In his attempts to communicate the Great Matter (*daiji*, 大事) of Zen, Linji was well-known for taking direct action, which included grabbing, striking and shoving, or bellowing *kwātz*, while other Masters made liberal use of the stick. Deshan Xuanjian’s (Tokusan Senkan, 782-865) favourite statement, for example, was “whether you can speak or not, thirty blows of my stick, just the same!”³²⁷ On the other hand, Zhaozhou’s Zen style was characterized by incisive *repartee*, consequently referred to as “lip and mouth Zen” (Zengo 1), which he applied to the same effect as a shout or blow. Whatever their means, all of those Masters were like Bassui’s (1327-87) warrior shooting arrows at the enemy, ignorance (*avidyā*): “some die upon the spot upon being hit, while others suffer from the wound and die a few days later. Though the death of the victim may be quick or slow, the assailant wishes to cut off the roots of life immediately. This is called ‘pointing directly to your mind and seeing into your own nature is Buddhahood.’ Cutting the roots of birth and death is what I call destroying the body and losing one’s life.” Moreover, said Bassui, “the one who sees

³²⁵ *Michi ni tatsudō no hito ni awaba, gomoku o motte taisezare.* *Zen Sand supra* Note 13 at 440.

³²⁶ *Zen and Japanese Culture supra* Note 13 at 5.

³²⁷ 道得也三十棒 道不得也三十棒 (*iiuru mo mata sanjubō; iiezaruru mo mata sanjubō*). *The Development of Chinese Zen supra* Note 118 at 47.

directly into his own nature is the Zen man; the one who talks about it is from the teaching sect. It is like one having the knowledge of the hotness of fire and the other diving directly into it, cutting away the roots of his life and his understanding from a human standpoint and becoming one with the fire.”³²⁸

如人飲水冷暖自知

Like drinking water and knowing for yourself hot and cold.³²⁹

Yunmen Wenyan (Ummon Bun'en, 864-949) would hold up his staff and say ‘if you call this a staff, you’ll go to hell, but if it’s not a staff, what is it?’³³⁰ From the perspective of the teaching school it may be said that the “ultimate truth” (*paramārthasatya*) of Yunmen’s staff opens up when discriminatory, language-based mental ascriptions (*kalpanā*) and concepts (*dhārāṇā*) are withdrawn and each experiential singular (*svalakṣāṇa*) is recognized as All, and All is directly perceived to be identical with each unique particular (*svalakṣāṇa*), as in the saying *issoku issai, issai sokuichi* (一即一切, 一切即一): one is All, and all is One.³³¹ This is awakening to the reality of Conditioned Genesis (*pratītya-samutpāda*) and entry into the Great Universe, the non-dual dharma-realm (*hokkai*, 法界: *dharma-dhātu*) which is the birth-place and true abode of all of the Buddhas of the past, present and future. Here, there exists not a hairs-breadth of difference between ignorance and enlightenment, this shore of samsāra and the other shore of nirvāṇa, or the passion-ridden floating-world (*ukiyō*, 浮世) of veiled reality (*saṃvṛtisatya*) and Amitābha Buddha’s pure-land paradise of Highest Joy (*gokuraku*, 極樂: *Sukhāvātī*) wherein each and every thing directly points to the heart of man, and the heart points back to each and every thing. In the poetic terms of Matsuo Bashō -

海暮れて

鴨の声

ほのかに白し³³²

The sea darkening

A wild duck’s call

³²⁸ Arthur Braveman (tr.), *Mud and Water: A collection of talks by the Zen Master Bassui* (San Francisco: North Point Press, 1989) at 7.

³²⁹ *Hito no mizu o nonde reidan jichi suru ga gotoshi. Zen Sand supra* Note 13 at 353.

³³⁰ Urs App (tr.), *Master Yunmen: From the Record of the Chan Teacher “Gate of the Clouds”* (New York: Kodansha America, Inc., 1994) at 172 [hereinafter, *Master Yunmen*].

³³¹ Zengo 36 & 41. Also see Raghunath Ghosh, “Philosophy of Language in Buddhism” in Raghunath Ghosh & Jyotish Chandra Basak (eds.) *Language and Truth in Buddhism* (New Delhi: Northern Book Centre, 2009) 155.

³³² *Umi kure-te kamo no koe honoka-ni shiroshi.*

Is faintly white.

見性成仏

Zengo: *Kenshō jōbutsu*.

Translation: Seeing one's Nature and becoming a Buddha.

Source: Bodhidharma.

I have already explained that *furyū monji* (Zengo 26), *kyōge betsuden* (Zengo 27), and *jikishi ninshin* (Zengo 28) are mutually related phrases, not independent of each other. Also, these three phrases are inseparable from *kenshō jōbutsu*, “seeing one's Nature and becoming a Buddha.” That is, when there is a non-dependent (*furyū monji*), special (*kyōge betsuden*) and direct (*jikishi ninshin*) transmission, there is *kenshō jōbutsu*, and where there is *kenshō jōbutsu*, there exists a non-dependent, special and direct transmission. There is a relationship wherein neither side can be separated from the other. These three phrases together are the indispensable conditions for achieving *kenshō jōbutsu*, and are stages in Zen training that must be put into practice without fail. If these are ignored, it will not be possible to understand the fundamental principles of Zen, and one would not be qualified to practice Zen. Were that the case, it would be like setting up a multi-storied building in empty space and calling it *kenshō jōbutsu*.

The *shō* in *kenshō* is Original Mind, Original Nature. Being the essence, nucleus and substance of the mind, it is the so-called “Mind within the mind,” the “Heart of the heart.” Chinese Confucian scholars of the Song and Ming used the word *xing* (J. *shō*: nature) to indicate the original substance (*hontai*: ultimate reality) of mind. In the Zen school this is called Buddha Mind, Buddha-nature and Self-nature, and again, Original Face (*honrai no menmoku*). That which Great Master Bodhidharma called “Mind,” too, points to the Original Mind or Original Nature. “Mind,” as it is used here, is of a slightly different nature from the ordinary. Usually, “mind” is not used with reference to its substance (*hontai*) or essence. *Kenshō* is to penetrate and see (*tekken*) the self's Original Mind, Original Nature or Buddha-nature as the essence or substance of mind. Zen Master Dōgen said of *kenshō* that “*kenshō* is Buddha-nature” (*Dōgen's Sermons in The Vernacular*). That being the case, *kenshō* is not “to see one's Nature,” but is itself the Mind, the Original Nature, the Buddha-nature. What the Sixth Patriarch Huineng called *kenshō* is the same as what Great Master Bodhidharma called “Mind.” Therefore, the seeing is itself the Mind [that is seen, they arise together], the seeing is itself the Nature [seen, they are inseparable]. As with Zen Master Dōgen's saying “to awaken is called *kenshō*” (*Dōgen's Sermons in The Vernacular*), *kenshō* is becoming a Buddha (*jōbutsu*). Not “to see one's nature,” *kenshō* must be recognized as ‘a seeing that is the Nature [seen]’ and ‘a seeing of one's Nature that is one's becoming a Buddha.’ [Thus, *kenshō*

does not mean “to see human Nature” – the seeing is itself the very Nature that is seen. The seeing into one’s own Nature (*kenshō*) is itself the very act of becoming a Buddha (*jōbutsu*).]

Jōbutsu refers to a sentient being who dispenses with illusions and delusions through ascetic practice, is enlightened to Truth, and becomes a Buddha. The Zen sect expounds on the sudden achievement of Buddhahood (*tongō jōbutsu*), direct enlightenment, and the fruition of Buddhahood and Wisdom (*bukka bodai*), without passing through stages of practice.

There are those who, when they hear the term *jōbutsu*, imagine one about to die, or a figure that emits light from its body, but in the Zen sect, *jōbutsu* is nothing of the kind. The word *butsu* is derived from the Sanskrit “Buddha,” that means in translation *kakusha*, an “Enlightened One.” Here, *kaku* is to scrutinize the self, self-knowledge (*jikaku*) and awakening (*satoru koto*). It [self-scrutiny] means nothing if the self does not arouse the desire for enlightenment, and awaken. In contemporary terms, the Buddha is a human being of purity and truth. Consequently, to become a Buddha (*jōbutsu*), simply put, is “to become an awakened, pure human being.”

Kenshō jōbutsu is to achieve self-awakening and to become a Buddha, in other words, a genuine human being. Accordingly, it is a return to original human nature, a movement back to the origin of humanity. Because human beings have dignified individual existences endowed with absolute value, one must not neglect the self that harms others. Zen Master Hakuin said that “this very place is the Lotus Land, and this body is the Buddha” (*Song of Zazen*). Therefore, it is essential to constantly reflect upon the self and to work (*kufū*) to remove any clouds of illusion. Zen Master Dōgen said that “to study the Buddhist Way is to study the self” (*True Dharmas Eye Treasury: Manifesting ultimate reality*), that self-reflection and self-scrutiny are intimately connected with *kenshō jōbutsu*.

COMMENT

尚無繫縛、何有解脫人。

Not even bound or restrained. How could there be any emancipated person?³³³

Historically speaking, the phrases “a special transmission outside the scriptures,” “a mind-to-mind transmission,” “no dependence on words or letters” and “seeing one’s Nature and becoming a Buddha (*kenshō jōbutsu*),” which came to characterize the Zen school, were originally presented by Seng-liang (Sōryō, 444-509) in Volume 33 of his *Collection of Commentaries on The Nirvāṇa Sūtra* (涅槃經集解), but it was in the

³³³ Gishin Tokiwa (tr.), *A Dialogue on the Contemplation-Extinguished* (Kyoto: The Institute for Zen Studies, 1973) at 18 & 97.

Essentials of the Transmission of Mind that Zen Master Huangbo Xiyun would provide the earliest example of the use of *kenshō jōbutsu* in combination with “direct pointing to the Heart of man”³³⁴ when he described how Dajian Huineng (638-713), the Sixth Patriarch, told Huiming (Zengo 30) that: “now at last you understand why, when the First Patriarch arrived from India, he just pointed directly at men’s Minds, by which they could perceive their real Nature and become Buddhas, and why he never spoke of anything besides.”³³⁵

Beliefs in the essential nature of man - whether good or evil, free or determined, innate or acquired, real or illusory, eternal or ephemeral, universal or individuated and so on - are significant as conscious and unconscious determinants of behaviour and social expectations. Who are we as human beings, and what ought we to do? If Buddhism is to be accepted, we are essentially Buddhas and, accordingly, ought to view the world with a Buddha’s compassion and spirit of egalitarianism. According to the *Nirvāṇa Sūtra*, “every being has Buddha-Nature. This is the Self. Such Self has, from the very beginning, been under cover of innumerable defilements. That is why man cannot see it.”³³⁶ It was the Tathāgata whose ascetic effort revealed the treasure hidden within each and every house which was to become known in the Zen sect as “universal possession of the Buddha-nature (*shitsu’u busshō*: 悉有仏性). When Huineng approached the Fifth Patriarch Daman Hongren (601-74) for instruction, he was rebuffed: ‘you’re a barbarian from the south. How can you hope to understand Buddhism?’ charged Hongren. ‘My southern barbarian’s body and your northern body may differ,’ responded Neng, ‘but what difference is there in our Buddha Nature?’

Quoting from Chapter 27 of the *Nirvāṇa Sūtra*, Zen Master Dōgen opened his essay on Buddha Nature with 一切衆生、悉有仏性 (*issai shujō, shitsuu busshō*) i.e. “all sentient beings without exception have the Buddha Nature,” but he interpreted this in the non-dual sense to mean 一切は衆生なり悉有は仏性なり (*issai wa shujō nari; shitsu’u wa busshō nari*) or “all is sentient being; the whole sentient being is the Buddha Nature.” Dōgen similarly interpreted the *Nirvāṇa Sūtra*’s following line, 如来常住、無有变易 (*nyorai jōjū, mu’u henyaku*) or “Tathāgata [Buddha] abides forever without change” to mean 如来は常住にして無なり有なり変易なり (*nyorai wa jōjū ni shite mu nari, u nari, henyaku nari*), i.e. “Tathāgata [Buddha] is permanent, non-being, being and change.” However, Sokei-an Shigetsu Sasaki (1882-1945), the first Zen Master to take up permanent residence in the United States, more simply told his students that “Buddha is

³³⁴ Yanagida Seizan, 初期禅宗史書の研究 [*Research into Historical Texts of the Early Zen School*] Tokyo: Hōzōkan (10 January 2000) at 475.

³³⁵ 六祖云、如是、到此之時方知、祖師西来、直指人心、見性成佛、不在言説. *The Zen Teaching of Huang Po supra* Note 261 at 65-66.

³³⁶ *The Mahāparinirvāṇa Sūtra supra* Note 7 at 93.

that even mind, even and calm, which radiates in multifold directions at once,” and that the “power of knowing actually performing within us is Buddha.”³³⁷ Sokei-an further explained that “everyone thinks that Buddha is different from everyday human beings. Some Buddhists believe that Buddha has been living for a million years in the Western Sky. We have no relation to such a Buddha. We have nothing to do with the Buddha living in the Western Sky. Our own Buddha nature is Buddha [and] once in a long while, man realizes Buddha nature within himself. Then, suddenly, he realizes that his hand is the hand of Buddha – the Lotus Hand. He realizes that he himself is Buddha. There is no other Buddha in the world.”³³⁸ Of the Buddhist’s basic world-view, Sokei-an added, “there is nothing in the universe but consciousness; only consciousness exists,” and otherwise stated that “all existence is soul, an ocean of soul, and we are the waves.”³³⁹ Like a Walt Whitman, Sokei-an understood that, not bounded by the skin “the sun and moon are your body. The Buddha built his religion upon *this* mind, *this* consciousness. Sometimes you call it body, sometimes you call it God. We don’t use any name for it. When you observe that your mind is as boundless as the sky, an endless universe, and your present state – *this* moment – is here...that is all. When you have to express yourself by speech, you must realize *it is not Zen*. All the writings are in your heart, they are inherent, the intrinsic law of your nature. You cannot find this anywhere outside yourself.”³⁴⁰ Walt Whitman chose to express it in the dualistic terms of the poet thus:

“I bring what you much need, yet always have,
I bring not money or amours or dress or eating....but I bring as good;
And send no agent or medium....and offer no representative of value – but offer the value
itself.

There is something that comes home to one now and perpetually,
It is not what is printed or preached or discussed....it eludes discussion and print,
It is not to be put in a book....it is not in this book,
It is for you whoever you are....it is no further from you than your hearing and sight are
from you,
It is hinted by nearest and commonest and readiest....it is not them, though it is endlessly
provoked by them....What is there ready and near you now?

You may read in many languages and read nothing about it;
You may read the President’s message and read nothing about it there;
Nothing in the reports from the state department or treasury department....or in the daily
papers, or the weekly papers,

³³⁷ Mary Farkas (ed.), *The Zen Eye : A collection of Zen talks by Sokei-an* (New York: Weatherhill, Inc., 1994) at 3 [hereinafter. *The Zen Eye*].

³³⁸ *Ibid.* at 4.

³³⁹ *Ibid.* at 31.

³⁴⁰ *Ibid.* at 5.

Or in the census returns or assessors' returns or prices current or any accounts of stock.”³⁴¹

One may speak of ‘seeing one’s Nature and becoming a Buddha’ but, from the perspective of non-dualism, Sri Ramana Maharishi (1879-1950) pointed out how “it is only if bondage is real that liberation and the nature of its experiences have to be considered. So far as the Self (*Purusha*) is concerned it has really no bondage in any of the four states. As bondage is merely a verbal assumption according to the emphatic proclamation of the [non-dual, Advaita] Vedanta system, how can the question of liberation, which depends upon the question of bondage, arise when there is no bondage? Without knowing this truth, to inquire into the nature of bondage and liberation, is like inquiring into the non-existent height, color, etc. of a barren woman’s son or the horns of a hare.”³⁴²

我手何似仏手

Why does my hand resemble Buddha’s hand?

月下弄琵琶

Playing the biwa under the moon.³⁴³

³⁴¹ *Leaves of Grass* *supra* Note 86 at 89-90.

³⁴² Ramana Maharishi, *The Collected Works of Ramana Maharshi* (San Rafael, California: Sophia Perennis, 2006) at 60 [hereinafter, *The Collected Works of Ramana Maharshi*].

³⁴³ *Waga te nanzo busshu ni nitaru? Gekka ni biwa o rōzu. The Development of Chinese Zen* *supra* Note 118 at 77.

本来面目

Zengo: *Honrai menmoku* (*honrai no menmoku*).

Translation: Original Face.

Source: *Rokuso Dankyō* (*The Platform Sūtra of the Sixth Patriarch*).

(Please see the sections on *honrai muichimotsu* - Zengo 55 - and *fu-shi-zen, fu-shi-aku* - Zengo 74 - before reading *honrai no menmoku*.)

The Sixth Patriarch, Huineng, upon inheriting his Dharma, received the robe and bowl [purportedly of the Buddha, as symbols of that Dharma transmission] from the Fifth Patriarch, Hongren, but in fear of persecution from the jealousy of the assembly of monks, he fled to the south. Amongst Huineng's pursuers, intent upon wresting the robe and bowl from him, was one named Huiming, who, in the end, was counselled by, and apologized to, Huineng. At that time, Huineng asked Huiming, "not thinking of good, not thinking of evil, at that moment, what is your Original Face?" Huiming was suddenly enlightened. Here, Huiming realized his Original Face, and Huineng bestowed certification of the transmission of the Dharma upon him. That was an instance of "direct pointing to the heart of man, seeing into one's Nature and becoming a Buddha." It was at that moment that *honrai no menmoku* was uttered, a Zengo that is much discussed in the Zen sect.

The central issue here, *honrai no menmoku*, is also called: the original, inherent Self; the pure, unsullied Self; the True Self of such as-it-isness (*ari no mama*); and, the Self prior to birth. Again, in the Zen school, it is also called: the Original Mind or Original Nature of one's birthright; the Buddha Mind or Buddha-nature; the manifest natural beauty of the original state [of Mind] (*honji no fukō*); the bread-basket (lit. rice-field) of fundamental nature (*honbun no denchi*: the source of mind); the Master (*shujinkō*); and, the True Man without rank (*mu'i no shin'nin*). So it is that *honrai no menmoku* is given expression in a number of ways, but in a word, it is the essential reality of everyone's original endowment, the True Self, pure human-nature.

It is because of delusion and the discriminating intellect that the True Self of our original endowment, i.e. our Original Face, does not emerge. If the illusory clouds of delusive thinking and discriminatory ideations were swept away, the bright mirror of the mind (the Original Face) would return to its native purity and clarity of itself. What is essential is to penetrate "not thinking of good, not thinking of evil" (Zengo 74) without discriminatory consciousness. In that way, that true reality which is Original Face will emerge. Zen Master Ikkyū, likening Original Face to a person, wrote:

“The stand-up figure
Of the original-faced rascal;
One glimpse,
And it’s love.”

In love at first sight with that beauty will we come to make our impassioned overtures.

Zen Master Dōgen also wrote:

“In spring, cherry blossoms;
In summer, the cuckoo;
In autumn, the moon.
In winter, it is snow,
Transparent and chill.”

An Ancient also said:

“An old pine speaks innate Wisdom (*prajñā*);
A hidden bird twitters Thusness (*shinnyo*)” (Zengo 91).

Again, there is the expression:

“Without being dyed, pines are green;
It is just their nature (*dharma*) to be so.”

Or, again:

“Willows are green,
Flowers are red” (Zengo 40).

These straightforward, living forms borrowed from nature just as-it-is, well express Original Face, i.e. the state of mind of Zen.

The state of *honrai no menmoku* is also frequently encountered in the teaching traditions of Confucius and Menzi. For example, in the Chinese classic the *Doctrine of The Mean* (attributed to Zisi, the grandson of Confucius), it is written “that which we call ‘equilibrium’ is prior to any stirrings of pleasure, anger, sorrow or joy.” That is to say, *zhong* or “equilibrium” is that which is prior to the birth of pleasure, anger, sorrow, joy, love, hate and desire (the seven emotions).

The state that exists prior to the arousal of the seven emotions is the original substance of the mind, and is called *xing* or “Nature” (Original Mind, Original Nature,

mind's original essence) and "equilibrium." This is the locus of one's Original Face, prior to the birth of one's father and mother. There is a well-known phrase in the *Doctrine of The Mean*: "the hawk flies up to heaven, the fish leaps in the deep" (a quote from the *Book of Odes*). This expresses the True Self's Face in the form of the life-activity of true reality, just as it is. Taking *ryōchi* (i.e. *liangzhi*: innate goodness) as Original Face, Wang Yangming said that, "not thinking of good, not thinking of evil, at that moment one recognizes Original Face. This is an expedient that the Buddhists have provided for those who have yet to recognize Original Face. Original Face is called 'innate goodness' in my Confucian school" (*The Complete Works*, vol. 2). *Liangzhi*, or, "innate goodness," is the locus of 'pre-stirred' equilibrium. It is the Original Mind or Original Nature of the Zen school, and an expression of the Original Face that existed prior to one's birth.

COMMENT

"This face is a dog's snout sniffing for garbage...
This face is a haze more chill than the arctic sea...
This face is flavored fruit ready for eating..."³⁴⁴
- Walt Whitman

Of "Original Face," in his *Zen Sangha Verse Collection*, Zenkei Shibayama wrote: "a human being's original and true reality. The self awakened to Buddha Nature. The True Self."³⁴⁵ The *Hekiganroku* said of it: "this is the scenery of everyone's original ground"³⁴⁶ and "the whole world is not concealed."³⁴⁷ Wumen Huikai commented:

"You may describe it, but in vain, picture it, but to no avail.
You can never praise it fully: stop all your groping and maneuvering.
There is nowhere to hide the True Self.
When the world collapses, "it" is indestructible."³⁴⁸

In his *Fukanzazengi*, Zen Master Dōgen remonstrated that one "cease from practice based on intellectual understanding, pursuing words and following after speech, and learn the backward step that turns your light inwardly to illuminate your self [Zengo 46]. Body and

³⁴⁴ *Leaves of Grass supra* Note 86 at 125-126.

³⁴⁵ *Zen Sangha Verse Collection supra* Note 23 at 66.

³⁴⁶ *The Blue Cliff Record supra* Note 264 at 535.

³⁴⁷ *Ibid.* at 546.

³⁴⁸ *Shibayama Comments on The Mumonkan supra* Note 185 at 167.

mind of themselves will drop away [Zengo 89], and your original face will be manifest. If you want to attain suchness, you should practice suchness without delay.”³⁴⁹

Sokei-an’s first kōan which he received from Sokatsu Shaku (1870-1954), a disciple of Soyen Shaku (1859-1919), was ‘what were you before your father and mother were born [Zengo 74]?’ After much struggle Sokei-an had nothing further to say, but Sokatsu insisted “before father and mother there was no word. Show me that word!” Sokei-an finally came to an understanding one cold night while walking around and around a lake near his monastery. “Suddenly my heart whispered, “This SILENCE is your answer – enter.” Fearing even to think, he then “annihilated all words and stepped into SILENCE.” Later, Sokatsu told him to penetrate that SILENCE, but Sokei-an knew that Sokatsu had recognized his SILENCE and had accepted his answer “as a man who digs and finds wet sand.”³⁵⁰

名月や
池をめぐりて
夜もすがら³⁵¹

The bright Moon!
Circumbulating the pond
All night long. – Bashō

Sokatsu’s “that word,” Sokei-an’s SILENCE, Dōgen’s “suchness,” Huineng’s “Original Face,” and the bright, full autumnal Moon which accompanied Matsuo Bashō as he walked around and around an unnamed pond are among innumerable pointers to the trackless Buddha Nature.

不識廬山眞面目
只縁身在此山中

“I do not know the true face of Mount Lu,
For I myself am in the mountain.”³⁵²

There is a disputed tradition that the Chan (Zen) school of sudden enlightenment lost its toehold in Tibet when Chinese Dhyāna Master Haxan Mahāyāna (Heshang Moheyan)

³⁴⁹ Norman Waddell & Abe Masao (trs.), “Dōgen’s *Fukanzazengi* and *Shōōgenzō zazengi*” VI:2 The Eastern Buddhist (October 1973) 115 at 122.

³⁵⁰ *The Zen Eye supra* Note 338 at 91.

³⁵¹ *Meigetsu ya/ ike o megurite / yo-mo-sugara.*

³⁵² *Rozan no shin menmoku o shirazaru wa, tada mi no kono sanchū ni aru ni yoru. Zen Sand supra* Note 13 at 595.

was defeated in debate at the Council of Lhasa by the Indian master Kamalaśīla (ca. 700-750), and had to quit the field.³⁵³ Be that as it may, there is a teaching tradition in Tibet known as Dzogchen (Great Perfection, *mahāsandhi*) or Atiyoga (Primordial Yoga) which compares favourably with the Chan (Zen) view.

Dzogchen came to Tibet from the kingdom of Oddiyāna, now the Swat Valley region of Pakistan, but its practice was generally kept secret, “not only because it threatened existing institutions but also because the very premise on which it was based could be seen as revolutionary by more traditional or hierarchical systems of knowledge.

Dzogchen is founded on the fundamental understanding that all beings are self-perfected, i.e. already enlightened, and that this knowledge simply needs to be reawakened.”³⁵⁴

“From the start it is naturally so, it does not need any sculpting.”³⁵⁵

In *The Tibetan Book of Living and Dying*, a contemporary Dzogchen master, Sogyal Rinpoche, provided a story which smacks of the flavourless flavour of Zen. One time Patrul Rinpoche was stretched out on the ground, called his student Nyoshul Lungtok to his side and asked, “did you say you do not know the essence of the mind?” Nyoshul nodded. “There’s nothing to it really,” he said. “Do you see the stars up there in the sky?” “Yes.”

“Do you hear the dogs barking in Dzogchen Monastery?”

“Yes.”

“Do you hear what I’m saying to you?”

“Yes.”

“Well, the nature of Dzogchen is this: simply this.”

“At that instant,” reported Nyoshul, “I arrived at a certainty of realization from within. I had been liberated from the fetters of “it is” and “it is not.” I had realized the primordial wisdom, the naked union of emptiness and intrinsic awareness. I was introduced to this realization by his blessing, as the great Indian master Saraha said:

*He in whose heart the words of the master have entered,
Sees the truth like a treasure in his own palm.”*³⁵⁶

³⁵³ Namkhai Norbu, *Dzog Chen and Zen* (California: Blue Dolphin Publishing, 1986) at 24. The Council of Lhasa took place in 792-794, so it is unlikely that Haxan and Kamalaśīla actually crossed paths and more likely that it was the Tibetan King Tisong Detsan (742-797) who banished Chan from Tibet for political reasons.

³⁵⁴ Julia Lawless & Judith Allan, *Beyond Words: Dzogchen made simple* (London: HarperCollinsPublishers, 2003) at 6.

³⁵⁵ *Moto onozukara tennen chōtaku o karazu. Zen Sand supra* Note 13 at 360.

³⁵⁶ Sogyal Rinpoche, *The Tibetan Book of Living and Dying* (San Francisco: Harper, 1992) at 156.

Toads, worms, mud hogs, scabby dogs.³⁵⁷

³⁵⁷ *Gama, kyūin, deicho, kaiku. Zen Sand supra* Note 13 at 321.

廓然無聖

Zengo: *Kakunen mushō*.

Translation: Vast emptiness, no holiness.

Source: *Hekiganroku (The Blue Cliff Record)*: 1.

When Bodhidharma informed Emperor Wu of Liang that there had been “no merit whatsoever” (*mu-kudoku*, Zengo 12) in his having worked on behalf of the Buddha Dharma so as to accumulate merit (*kudoku*), the Emperor was moved to ask “what, then, is the First Principle (*dai-ichi-gi*) of the Holy Truth (*shōtai*)?”

The *shō* of *shōtai* refers to a Holy One (*shōnin*) or the Buddha (Śākyamuni), and *tai* denotes Truth (*shinri*). Therefore, *shōtai* is the Truth realized by the Buddha and the Holy Ones, but also extends in meaning to the Buddha’s Path (*butsudō*) or Buddha Dharma. *Dai-ichi-gi* is the highest principle, the fundamental principle. It means the most precious of things, exceeded by naught. In brief, *shōtai dai-ichi-gi* is the Buddha Dharma, i.e. the culmination, essence or innermost sense of the Buddha’s teachings. What Emperor Wu asked was ‘what is the most fundamentally important thing that Buddha taught?’

“Vast emptiness (*kakunen*), no holiness (*mushō*),” Dharma thundered in response.

Kakunen or “vast emptiness” is the completely opened, i.e. it is a figurative expression for the state of no-mind (*mushin*) with no attachments whatsoever. It was because Emperor Wu asked “what is the First Principle of the Holy Truth” that Dharma said *mushō*, or, “no holiness,” meaning that there is nothing of the kind to be called the “Holy Truth” or “First Principle” in Buddhism. From the state of unobstructed and free (*muge jizai na*) awakening (*satori*) – the absolute realm that has emptied things of relativistic duality, like holy versus common, Buddha versus sentient beings, being versus nothingness, or, affirmation versus denial – there is nothing, Dharma said. It was because Emperor Wu was attached to “Holy Truth” and “First Principle,” and so that he might dispense with the discriminating consciousness upon which those delusions and his discriminating intellect depend, that Dharma thundered “vast emptiness, no holiness.” Therein lies the “First Principle of the Holy Truth.” That, just as-it-is, is the fundamental principle of the Buddha Dharma. Despite Dharma’s kind remonstrations, Emperor Wu could not understand.

The highest imperative and fundamental religious value is expressed with the word *shō* or “holy,” but [Dharma’s] *mushō*, “no holiness,” was to deny this. Because the Zen school thoroughly empties all things, it also negates the “holy.” Accordingly, it may

be called a unique religion that empties even holiness, the fundamental value of religion. “No holiness” boils down to “no mind” (*mushin*), and since “no mind,” or, “no-thingness” (*mu*), is the fundamental principle of the Zen school, it is only natural to take the standpoint of “no holiness.”

COMMENT

白露のおのが姿を其儘に紅葉におけば紅の玉

When, just as they are,
White dewdrops gather
On scarlet maple leaves,
Regard the scarlet beads!³⁵⁸

The Buddha taught the *Dhamma* (*hō*, 法), the Law or Truth, that there exists no self in the individual person (*puggala-nairātmya*) or in mental or physical objects (*dhamma-nairātmya*), but only an ocean of Conditioned Genesis (*paṭicca-samuppāda*) characterized neither by being nor by non-being. Again, the *Dhammapada* points out that all conditioned things (*saṅkhāra*) are transient (*aniccā*), suffering (*dukkhā*) and without self (*anattā*).³⁵⁹ It must have been observations of that kind which lent impetus to Nāgārjuna’s (ca. 150-250) development of the doctrine of emptiness (*śūnya-vāda*), which argues that “whatever is dependently co-arisen, that is explained to be emptiness [*śūnyatā*].”³⁶⁰ Superficially negative, in non-substantiality Nāgārjuna actually sought a characteristically Buddhist ‘middle course’ between extremes, in this case between the extreme views of being (*sat*, *astitva*; *to on*) and non-being (*asat*, *nāstitva*; *me on*), or eternalism (*atthitā*) and nihilism (*natthitā*). Of *śūnyatā*’s significance, Zen Master Kobori Nanrei Sōhaku wrote that “the basic fact of Zen experience is to rediscover one’s true nature. This, according to traditional expressions of Buddhist philosophy, is to be awakened to *sunyata* (Jpn. *Ku*). This word literally means “void” or “emptiness.” To understand *sunyata* is the final point of Buddhist study. [Zen] Buddhism is a way of life which breaks through the wall of human consciousness and penetrates into the depth of *sunyata*. This particular word might be compared to the “unconscious” in Jung’s theory of analytical psychology; but the two words are different in nature. *Sunyata* is neither a theoretical conclusion nor a kind of hypothesis; rather, it is a fact of experience.”³⁶¹

³⁵⁸ Lucien Stryk & Takashi Ikemoto (eds. & trs.), *Zen: Poems, prayers, sermons, anecdotes, interviews* (New York: Anchor Books, 1965) at 12 [hereinafter, *Zen: Poems, prayers, sermons, anecdotes, interviews*].

³⁵⁹ *The Dhammapada supra* Note 82 at 67-68 (Chapter XX, verses 277, 278 & 279).

³⁶⁰ *The Fundamental Wisdom of the Middle Way supra* Note 8 at 69 & 304.

³⁶¹ “Zen and the Art of Tea” *supra* Note 32 148 at 149.

Śūnya (empty, void), derived from the root √*svi*, “to swell, grow, increase,” literally means “relating to the swollen.”³⁶² In that way, *śūnyatā*, usually translated as “emptiness” or “voidness,” points to that which looks large, but is only a non-substantive swelling, like personality, which is “swollen in so far as constituted by the five skandhas, but it is also *hollow* inside, because devoid of a central self.”³⁶³ The intuition of *śūnyatā* embraces the ontological fact that were all of the space between the elements which comprise the human body removed, the entirety of humanity would occupy no more volume than a sugar cube, but it is not exhausted by that observation. The eighteen forms of emptiness set out in Xuanzang’s (596-664) Chinese translation of the *Mahāprajñāpāramitā Sūtra* highlight how *śūnyatā* also serves as a synonym for non-dualism, as clarified in a 1936 lecture delivered by Sokei-an in New York City before the First Zen Institute of America³⁶⁴ and an essay by D.T. Suzuki first published in 1953.³⁶⁵

1. The doctrine of *anātman* or “no-self” is upheld by the experience of the “inner void” (*naikū*, 内空: *adhyātma-śūnyatā*). “There is no consciousness which is called “you” or “I.” So the inside is empty.”³⁶⁶ There is thought, but no substantive thinker thereof.

2. Complementary to the “inner void” is the “external void” (*gekū*, 外空: *bahirdhā-śūnyatā*), the egolessness of things. Like the inside, when it comes to the objects of the senses, “the outside is empty.”³⁶⁷

3. The emptiness of inner and outer things (*naigekū*, 内外空: *adhyātma-bahirdhā-śūnyatā*) signals the end of such distinctions as external and internal, object and subject, other and self, or surface and depth. “The inside is empty, so the outside is empty. The outside is empty, so the inside is empty. The outside and the inside are empty.”³⁶⁸

³⁶² Edward Conze, *Buddhism: Its essence and development* (New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 2001) at 130 [hereinafter, *Edward Conze, Buddhism*]. Also, *Monier-Williams supra* Note 133 at 1083 & 1106.

³⁶³ *Ibid.* *Edward Conze, Buddhism* at 131.

³⁶⁴ “The Eighteen Shunyatās” in Mary Farkas & Robert Lopez (eds.), *Zen Pivots: Lectures on Buddhism and Zen by Sokei-an* (New York: Weatherhill, 1998) 122 [hereinafter, *Zen Pivots*].

³⁶⁵ “Prajñā and Śūnyatā” in *Essays in Zen Buddhism: Third Series supra* Note 205 at 255.

³⁶⁶ *Zen Pivots supra* Note 365 at 123.

³⁶⁷ *Ibid.*

³⁶⁸ *Ibid.*

4. Sokei-an advised: “with emptiness, annihilate emptiness.”³⁶⁹ That is the emptiness of emptiness (*kūkū*, 空空: *śūnyatā- śūnyatā*), or emptiness-emptied. “Man’s conception of Emptiness is Zen, but you must destroy that Zen, too. Then you will find yourself with all the universe. That is *shunyata*.”³⁷⁰

5. The emptiness of the six great elements – earth, water, fire, air, space (*ākāśa*) and consciousness - is the great void (*daikū*, 大空: *mahā- śūnyatā*). In traditional Buddhism, space or ether is considered a non-originated dharma (*asaṃskṛta dharma*) and therefore unchanging, eternal, permanent and pure. The experience of great void shatters that view. “All the universe is moving and acting; all *samskaras* – the aggregate or *skandha* of the creative elements of your own *alaya*-consciousness [basal consciousness] – are manifesting their own elemental existence with nobody in it. When you truly understand this emptiness, you will see how all these elements come out and create the universe.”³⁷¹

6. According to the *Heart Sūtra*, “form is emptiness and emptiness is form.” This is the emptiness of ultimate truth, the highest spiritual purpose, principle or goal (*daiichigikū*, 第一義空: *paramārtha-śūnyatā*), which Bodhidharma attested to be vast and to have nothing holy about it. In complementary terms, Sokei-an declared: “there is no Reality outside of my incense bowl.”³⁷²

7 & 8. The void of the conditioned (*uikū*, 有為空: *saṃskṛta- śūnyatā*) and of the unconditioned (*muikū*, 無為空: *asaṃskṛta- śūnyatā*) is another way of asserting the emptiness of inner and outer things, with emphasis on the experiential fact that concepts like purity, eternity, permanence and changelessness associated with the hypothesis of *asaṃskṛta*, the unconditioned or non-originated (i.e. space, Nirvāṇa and the negation of conditions upheld by early Buddhist philosophers), which is used to counterpoint the hypothesis of *saṃskṛta*, the conditioned elements of everyday experience, are co-dependent and void. Sokei-an, however, chose to interpret *asaṃskṛta* in less philosophical, more experiential terms as “purposelessness.” According to Sokei-an, “all Nature is but clouds in the sky, changeable, without substantial ego – empty.” Within that matrix, the *saṃskṛta* of doing, seeing and hearing are without ego and void, and are therefore purposeless. “*Dharmakaya* is purposelessness,” said Sokei-an, “but you cannot grasp it. If there is a bit of purposelessness in it, it is not *dharmakaya*, it is only a notion of *dharmakaya*. I was in purposelessness for six years, and one day I said: “This is just a notion,” and I got out of it. True purposelessness is empty.”³⁷³ This denotes the state of

³⁶⁹ *Ibid.* at 124.

³⁷⁰ *Ibid.*

³⁷¹ *Ibid.*

³⁷² *Ibid.* at 125.

³⁷³ *Ibid.* at 128.

the Bodhisattva practitioner whose view transcends dualism and whose behaviour leaves no taint of discrimination (*vikalpa*). In this stage, known as *Anābhogacaryā* (purposelessness, a life free from conscious strivings: 無功用行), all the Bodhisattva's "conscious efforts are dropped and he moves about as the sun shines on the unjust as well as on the just, or as the moon in water."³⁷⁴

9. Again, there is the view of ultimate emptiness (*hikkyōkū*, 畢竟空: *atyanta- śūnyatā*). Sokei-an interpreted "ultimate" to imply "conclusion" and asked, 'why is the conclusion empty?' "Take your last penny away and you feel poor, but you are still rich, for you have poverty. Take that poverty away, and what do you have?"³⁷⁵ Monks like Bodhidharma sought to dispense with the idea of the holy, and then to brush aside any thought of having dispensed with anything whatsoever.

10. Regarding the kōan "original face," Sokei-an explained: "before father and mother there is nothing, but this nothing is not zero, it is something. However, as one cannot grasp that something, the beginningless is empty."³⁷⁶ That is the emptiness of the beginningless (*mushikū*, 無始空: *anavarāgra- śūnyatā*). The message here is: you may experience the beginningless, but there is no nature of beginninglessness to be grasped as such.

11. The emptiness of dispersion (*sankū*, 散空: *anavakāra-śūnyatā*) goes to an essential activity of the human intellect. Sokei-an interprets dispersion as "undoing" whereby "undoing is just like your hunting a drop of water in a glass of water. You take out one drop, two drops, three drops, but you cannot destroy water."³⁷⁷ In contemporary terms, then, "dispersion" or "undoing" is "reductionism." The intellect may use reductionism to deduce the difference between the phenomenological qualities associated with an object, and the object as it exists in itself, the elusive noumena, but...but what? Via reductionism, the intellect can understand that matter is made up of mostly empty space, but the toe still knows pain when it's stubbed. It's only with the innermost realization of the "emptiness of dispersion" that the pain is absolute.

12. For most intents and purposes, *prakṛti*, "nature," can be viewed as an idiomatic equivalent of *rūpa* or "form," and both can be understood in contemporary terms as "matter." In that way, the emptiness of nature (*shōkū*, 性空: *prakṛti- śūnyatā*) is the signal experience of the *Heart Sūtra*'s famed assertion that "form is emptiness" (*shiki*

³⁷⁴ *Studies in The Lankavatara* supra Note 128 at 223.

³⁷⁵ *Zen Pivots* supra Note 365 at 128.

³⁷⁶ *Ibid.* at 129.

³⁷⁷ *Ibid.*

soku ze kū, 色即是空) and the experiential affirmation of the Buddha's doctrine of no-self (*anātman*) in persons or things. Sokei-an said of it: "your own nature is empty."³⁷⁸

13. The *Heart Sūtra*'s "emptiness is form" (*kū soku ze shiki*, 空即是色) expresses the emptiness of the self-seeming aspects of things (*jisōkū*, 自相空: *svalakṣaṇa-śūnyatā*). Sokei-an explained that, "you have two appearances – individual and general. Your general appearance is two eyes, two ears, one nose, and so forth, and your individual appearance is beauty, ugliness, tallness, shortness, and the like. But both are like clouds in the sky; they draw existence for a while and then they disappear, so they are empty."³⁷⁹

14. The emptiness of all things (*shohōkū*, 諸法空: *sarvadharma-śūnyatā*) is a forceful restatement of no self in persons or things. Sokei-an said of it: "you can see both sides; you are standing between two different existences. You are *prajna* [unitive gnosis, not mere *viññāna*, discriminatory knowledge], and you know that the two appearances [of self and other, subject and object] are empty. This is not brain, this feeling is not philosophy. In your heart you slowly find that you are a Buddhist."³⁸⁰

15. According to Sokei-an, "*samsara* and nirvana are really everything. *Samsara* is something and nirvana is nothing, but this nothing is something and this something is nothing. Also, something is something, and nothing is nothing, and both are empty. Understood this way, *samsara* and nirvana are ungraspable."³⁸¹ This ungraspability is the emptiness of unattainability (*fukatokukū*, 不可得空: *anupalambha-śūnyatā*), but "this conception of the ungraspable is also empty."³⁸² True emptiness is no-attainment. In that way, Zen leaves nothing to cling to or to cling with, not even of being a Buddhist at heart.

16, 17, 18. Of the final three categories of *śūnyatā*, "first," exhorted Sokei-an, "we must understand that all objective existences are empty. Next we must think of these two existences (non-existence and existence) as empty."³⁸³ That is the emptying of non-being (*muhōkū*, 無法空: *abhāva-śūnyatā*) and the emptying of "own-being," i.e. inherent existence (*uhōkū*, 有法空: *svabhāva-śūnyatā*), the objective and subjective aspects of experience, the environment and the person (Zengo 19 & 21). Like the ninth view of ultimate emptiness, the eighteenth *śūnyatā*, the non-being of own-being (*muhōuhōkū*, 無法有法空: *abhāva-svabhāva-śūnyatā*), is the emptiness of setting aside any conception

³⁷⁸ *Ibid.*

³⁷⁹ *Ibid.* at 130.

³⁸⁰ *Ibid.* at 131.

³⁸¹ *Ibid.* at 131-132.

³⁸² *Ibid.* at 133.

³⁸³ *Ibid.*

of having done or obtained something special, or any state of enlightenment whatsoever.³⁸⁴ To think otherwise is to stink of Zen.

D.T. Suzuki provided the following *mondo* (dialogue) in his *Living by Zen*.³⁸⁵

Guishan Lingyou (771-853) asked Yunyan Tansheng, “where is the seat of Bodhi (enlightenment)?”

Yunyan said, “non-action (*asaṃskṛta*: purposelessness) is the seat.”

Yunyan then asked Guishan for his view. Guishan answered, “emptiness (or nothingness or *śūnyatā*) is the seat.”

Then, Yunyan asked Daowu Yuanzhi for his view of the matter.

Daowu replied, “wanting to sit, he is allowed to sit; wanting to lie down, he is allowed to lie down. There is, however, one who neither sits nor lies down. Speak quick! Speak quick!”

Bodhidharma’s “vast Emptiness, no holiness” is a pointer to the one who eats when hungry and sleeps when tired, yet neither eats nor sleeps; who neither builds temples nor copies sūtras, yet remains unselfconsciously engaged in innumerable worthy activities. According to the *Diamond Sūtra*, “the mind should be kept independent of any thoughts which arise within it. If the mind depends upon anything it has no sure haven. That is why Buddha teaches that the mind of a Bodhisattva should not accept the appearances of things as a basis when exercising charity.”³⁸⁶

Shed of worldly feeling, empty of holy thought,³⁸⁷

Not lingering where Buddha is,

I hasten past where Buddha is not.³⁸⁸

³⁸⁴ *Ibid.*

³⁸⁵ D.T. Suzuki, *Living by Zen* (London: Rider & Company, 1972) at 35-36.

³⁸⁶ *The Diamond Sūtra* in A.F. Price & Wong Mou-Lam (trs.), *The Diamond Sutra and The Sutra of Hui Neng* (Boston: Shambhala, 1969) at 45 [hereinafter, *The Diamond Sutra and The Sutra of Hui Neng*].

³⁸⁷ 凡情脱落、聖意皆空.

³⁸⁸ Adapted from *Lectures on the Ten Oxherding Pictures* *supra* Note 78 at 79.

即心即仏

Zengo: *Soku shin soku butsu.*

Translation: This very mind itself is none other than Buddha.

Source: *Mumonkan (The Gateless Barrier)*: 30.

Soku shin soku butsu, “this very mind itself is none other than Buddha,” is also expressed as *soku shin ze butsu* (this mind is Buddha), *ze shin soku butsu* (the mind is itself Buddha), and *shin soku ze butsu* (mind itself is Buddha). Looking into its origin, this phrase was used in the ancient *Meditation on the Buddha of Boundless Life Sūtra* (or, *Dhyāna Sūtra*), one of the fundamental scriptures of the Pure Land school, expounded by Śākyamuni Buddha. That was its most ancient use, but as for its origin in China, the phrase *soku shin soku butsu* is recorded in Liang dynasty Zen Master Baozhi’s (418-514) *In Praise of The Mahāyāna*. Also in the Liang dynasty, in his (poem) *Mind-King Maxim*, Layman Fu Dashi (497-569), too, wrote: “this very mind itself is none other than Buddha (*soku shin soku butsu*); Buddha is this very mind itself (*soku butsu soku shin*). The mind, that is Buddha (*ze shin ze butsu*); the Buddha, that is mind (*ze butsu ze shin*).” Later, the eminent Tang dynasty Zen Master Mazu Daoyi (d. 788) always taught that “this very mind is itself Buddha.” Following Zen Master Mazu, the eminent Tang dynasty Zen Master Huangbo Xiyun (d. 850) also always used this phrase. While it has been said that Zen Master Mazu was the first to use this phrase, that is not the case. The first in Bodhidharma’s lineage to have used it, however, was Zen Master Mazu.

Mazu’s disciple Fachang (752-839) asked Mazu. “what is Buddha?”

Mazu responded, “this very mind itself is none other than Buddha.”

At this, Fachang was greatly enlightened.

After that, Fachang secreted himself in Big Plum (Da Mei) Mountain where he lived enjoying the state of *soku shin soku butsu*, secluded from the world. Later, Mazu dispatched a monk to Mt. Big Plum to ask Fachang:

“what sort of Zen do you practice here?”

“This very mind itself is none other than Buddha,” responded Fachang.

The monk went on:

“formerly the Master (Mazu) said ‘this very mind itself is none other than Buddha,’ but these days he says ‘[Buddha is] not mind, [mind is] not Buddha’ (*hi shin hi butsu*).”

Fachang responded:

“the Master says ‘not mind, not Buddha,’ but I say this very mind itself is none other than Buddha.”

When he heard this, Mazu remarked:

“that plum is ripe,” delighted that Fachang had become the real thing.

This likening of Damei (Big Plum, i.e. Fachang) to a ripe plum was intended as praise for his deep state of mind. In that way, whatever people may have said, Fachang devoted himself wholeheartedly to *soku shin soku butsu* without any wavering. Fostering that kind of consistent, firm and unmoving conviction, too, is important in education.

The *soku shin* of *soku shin soku butsu* is “this very mind itself” (*kokoro sono mono*: this selfsame mind). Not partitioned, “mind” is taken holistically to mean “the mind just as it is” (*kokoro ga sono mama ni*). Therefore, to say *soku shin soku butsu* is to say “mind, just as it is, is Buddha.” That is to say, the pure mind prior to birth, with neither delusions nor defilements, just as it is, is the Buddha. It is to awaken and penetrate your present mind. It may be said that *soku shin soku butsu* is a further strengthening of the expression *soku shin ze butsu*, “this mind is Buddha.”

As in Zen Master Hakuin’s saying:

“with Nirvāṇa manifest before your eyes,
this very place is the Lotus Land,
and this very body is the Buddha,”

this, just as it is, is the Pure Land, is the Buddha - provided that illusions and delusory thoughts are removed, and the pure mind becomes like a bright mirror without dust or dirt. That means despite the use of terms like [the strong copula] *soku*, or “just as it is” (*sono mama*: thusness), or “selfsame” (*sono mono*), it remains necessary to undergo excruciating discipline [to realize it as such]. Like ‘knowing for oneself whether the water is hot or cold’ (*rei-dan ji-chi*), in Zen, personal experience is indispensable. It is that which can be called a Zen life.

COMMENT

円鏡力故實覺智

“All beings can truly attain enlightenment because of the force of mirrorlike wisdom.”³⁸⁹

To say “this very mind itself is none other than Buddha” is to invite speculation on just what is meant by “mind,” and in what sense “mind” is to be equated with “Buddha.” For most of us, “mind” is a mysterious storehouse of thoughts, memories, beliefs, desires, interests, hopes, fears and so on. It is a black-box, albeit a chatterbox, which sits atop our shoulders, a vantage from which we peer out at other black-chatterboxes peering back at us, and it is somehow inextricably tied into an autobiography of who and what we are, believe ourselves to be, and hope to be in the future. In that way, it seems to function as a medium of identity and an instrument for interaction and creative change. It displays a wide range of differentiated interests and skills, musical and artistic in some, mathematical and scientific in others, but when it steps too far beyond three standard deviations from the norm, begins to appear eccentric, genius, or mad. Some minds, like those which made atomic weapons possible, are admired and rewarded with the likes of the Nobel Prize, while others, like those of the schizophrenic and criminal, are feared or loathed, ostracized or confined. But as important as it clearly is in day-to-day life, its substratum, the mind-in-itself, remains elusive. Some scientists will argue that the experience of reflexive consciousness, or, of knowing that we know, is an epiphenomenon, a by-product of electro-chemical activity in the brain, and will find themselves at odds with the poetic or religious community who prefer to see the brain itself in teleological terms as a reflexive expression of Consciousness writ large, or evidence of something beyond the limitations of the ‘I-sense,’ a scintilla or spark of the Divine more or less manifest in every person, and a harbinger of a better world in the offing.

The centuries have produced numerous models of the mind which may take hold so subtly that their influence on behavioural expectations and interpretations are barely noticed. In western society, for example, the Freudian model is surprisingly influential, possibly because it demands no religious belief yet makes for good story-telling, with a consequent impact on popular culture. The basic elements of the personality, according to Freud, are the id, ego and superego. The id represents the instinctive drives with which we are born, first to survive, and then to thrive; it is Dr. Jeckyl’s Mr. Hyde. The ego, however, is a social mask which the id must assume to successfully pursue its drives within society. For its part, the superego, as overseer, represents the introjection of societal norms which function to control the potential excesses of the id and its savant, the ego: it is Mr. Hyde’s idealized Dr. Jeckyl, or, alternatively, Dr. Jeckyl’s conscience, without which he emerges as the sociopathic Mr. Hyde. In that way, Freud imputed all manner of repressed thoughts, drives and ulterior motivations to a hypothetical “personal unconscious” in relation to which reflexive, conscious awareness is naturally self-

³⁸⁹ Kūkai, *Attaining Enlightenment in This Very Existence* [*Sokushin Jōbutsu-gi*] in Yoshito S. Hakeda, *Kūkai: Major Works* (New York: Columbia University Press, 1972) at 227 [hereinafter, *Kūkai: Major Works*].

deceptive and only the tip of the psychic iceberg; most mental activity is ultimately selfish and hedonistic, but mercifully unconscious.

Whereas Freud concerned himself with reinforcing the ego's ability to cope with the internal and external forces which it mediates in order to mend and reintegrate broken minds back into society, the starting point of Eastern ways of liberation is a healthy mind which has come to sense something dysfunctional about the normal state of consciousness, or is preparing for death. The model of the mind more or less tacitly adopted by the Zen sect is that proposed by the Yogācāra school of Buddhism, also called Vijñānavāda or Idealism, after its principle dogma, 'mind-only' (*citta-mātra* or *vijñapti-mātra*), which holds that as far as unenlightened experience is concerned, the triple world of desire, form and formlessness (i.e. everything experienced, experiencable, imagined or imaginable in animal, human or godly existence in the past, present or future) is only consciousness (三界唯識), whereas to the awakened, the triple world is Consciousness alone (三界唯識).

Yogācāra refers to the (Buddhist) unconscious as the *ālaya-vijñāna*, the "basal, store or home" consciousness, a term which came to be translated as *zōshiki* (蔵識), the "storehouse consciousness," or "all-conserving mind." No mere repository, however, the *ālaya* is an impersonal force of nature in which we move, live and have our being. In fact, it structures our perception so completely that there is naught in conscious experience which does not arise from, subsist in and return to the *ālaya*. Otherwise put, we and our world are the unconscious creations of a power of being and becoming so habitual and structurally integral to our grasp of the world and ourselves that its functioning goes by unnoticed. This is Buddhist ontogenic-phenomenology. To abandon attachment to the world of the phenomenal and awaken to the realm of the noumenal, i.e. to awaken from mere individuated experience (appearance) to the suchness of reality (*tathatā*) and see the non-personal (deanthropomorphised, despirated, nirvanic) essence of things as they are in themselves (*yathābhūtam*), the *ālaya* must be turned on its head. According to Yogācāra dogma, when there is the revulsion or turning-over (transformation) called *āśraya parāvṛtti* at the basis of consciousness, the *ālaya-vijñāna*, it ceases to function, subject-object dualism drops away and there manifests the Great Perfect Mirror Wisdom (*mahādarśa-jñāna*). As Zen Master Hakuin put it: "followers of the Way, if your investigation has been correct and complete, at the moment you smash open the dark cave of the eighth or Ālaya consciousness, the precious light of the Great Perfect Mirror Wisdom instantly shines forth. But, strange to say, the light of the Great Perfect Mirror Wisdom is black like lacquer."³⁹⁰ Kobori Sōhaku, a contemporary Zen Master, has described the investigative process thus.

³⁹⁰ *Zen Dust supra* Note 6 at 66.

“When one goes into deep Zen meditation, one passes, as a usual process, through a psychic field, from the surface down to the depth, as if one were plummeting into a lake in a diving-bell. On the surface of the water there are fish moving around, water plants are floating, the sunlight reflects upon it. But if you go down deep into it, you will reach the realm where there are no fish, nor light, but infinity which has not yet differentiated into finite. It goes beyond time and space, or consciousness of ego centreness, so that there are no worries about birth and death, name and fame, gain and loss, love and hate, I and you. It is a realm in which all differentiations have not yet taken place. In the Bible it is said that ‘In the Beginning, there was the word’, but in the deepest realm of Zen meditation there is no single word. What prevails there is the Nothing in itself.”³⁹¹ Ultimately, then, except as an expediency, there’s no point to the words “Buddha” or “mind” at all, which may be among Mazu Daoyi’s reasons for moving from declaring Buddha to be this very mind, to proclaiming that ‘Buddha is not this mind and this mind is not Buddha’ (Zengo 33). In any case, Hakuin’s ‘Great Perfect Mirror, black as lacquer’ and Kobori’s ‘Nothing in itself,’ are no different from the Buddha’s Body of Truth (*Dharmakāya*) or Buddha Nature (*Buddhatā*) as described by Bodhidharma: “the Buddha is your real body, your original mind. This mind has no form or characteristics, no cause or effect, no tendons or bones. It’s like space. You can’t hold it. It’s not the mind of materialists or nihilists. Except for a tathagata, no one else – no mortal, no deluded being – can fathom it.”³⁹²

According to Vasubandhu (~320~400), one of the founding patriarchs of Yogācāra, “the nature that is dependent on others [*paratantra-svabhāva*³⁹³] is discrimination³⁹⁴ born of conditions,” i.e. an imaginary ‘something’ which arises when the conditions³⁹⁵ are ripe. “The perfected [nature, *pariniṣpanna-svabhāva*³⁹⁶] is the eternal privation of the former nature from that [dependent nature],”³⁹⁷ i.e. the absolute nature which naturally appears when one is independent of the conditioning factors which arise out of the *ālaya-vijñāna*. This is as in Zen Master Hakuin’s saying:

“with Nirvāṇa manifest before your eyes,

³⁹¹ *Zen and The Art of Tea* supra Note 32 148 at 151.

³⁹² *The Zen Teaching of Bodhidharma* supra Note 123 at 43.

³⁹³ 依他起自性, the relative own-nature, the imagined nature.

³⁹⁴ 分別 = 認識判断.

³⁹⁵ 縁.

³⁹⁶ 円成実, the ‘Perfectly Accomplished Real,’ the real nature, the nature of ultimate reality.

³⁹⁷ Verse 21 from Vasubandhu, “*The Thirty Verses on Consciousness Only*,” translated by Francis H. Cook in *Three Texts on Consciousness Only* (California: Numata Center for Buddhist Translation and Research, 1999) at 381.

this very place is the Lotus Land,
and this very body is the Buddha.”

非心非仏

Zengo: *Hi-shin hi-butsu*.

Translation: Not mind, not Buddha.

Source: *Mumonkan (The Gateless Barrier)*: 33.

When a monk asked Mazu “what is the Buddha?” he replied *hi-shin hi-butsu*, “[Buddha is] not mind, [mind is] not Buddha.” When he was asked the same question by Fachang (Zengo 32), Mazu had replied *soku shin soku butsu*, “this very mind itself is none other than Buddha.” In both cases the formulation of the question was the same, but Mazu responded differently to each.

Both of Mazu’s responses, *soku shin soku butsu* and *hi-shin hi-butsu*, reflect different aspects of “the Buddha.” In a word, *soku shin soku butsu* is the “affirmative” standpoint, and *hi-shin hi-butsu* is the negative perspective. Whether one says *soku shin soku butsu* or *hi-shin hi-butsu* of the Buddha, the Buddha-essence is unchanged. Moreover, as for “the Buddha,” were there no *soku shin soku butsu*, there would be no *hi-shin hi-butsu*; were there no affirmation, there would be no negation. It is when one is attached to those that harm is actually done. Consequently, it was in order to remove the harmful mental effects of such attachments that Mazu said “not mind, not Buddha.”

Attached neither to mind nor to Buddha one must emerge from that shell. That is “both forgotten” (Zengo 6), or “cutting off both heads” (*ryōtō zadan*). In that way, the discriminating mind of attachment is completely severed, and one is not seized of anything whatsoever. What is important is the state of “moving clouds, flowing water” (*kō-un ryū-sui*) that is without attachment even to being without attachments, and is the mental state of Zen. If the mind does not stop anywhere, is not attached and becomes, as it were, “non-abiding” (*mushōjū*), then the activities of unobstructed freedom (*muge jizai*) will manifest. :

The Zen school admonishes against attachment to things. For that reason, it says in Zen Master Linji’s *Record*: “though gold dust (*kinsetsu*) is valuable, in the eyes it causes cataracts.” In a similar vein, the Confucian scholar Wang Yangming wrote, “a little gold dust in the eyes is just like being unable to open one’s eyes” (*The Complete Works*). In that way, however precious or however pure a thing may be, if there is attachment to it, it becomes an impediment, an infatuation. As the Sixth Patriarch cautioned, “if you awaken the mind attached to purity, delusions of purity will be produced” (*The Platform Sūtra of the Sixth Patriarch*).

If you penetrate and testify to the state of Mazu's *hi-shin hi-butsu*, the problem of human life will be resolved and your study of Zen is entirely done. Therefore, Zen Master Wumen Huikai commented, "if you can understand [what Mazu said here], your study [of Zen] has come to an end" (*Mumonkan*).

The former Senior Teacher (*Rōshi*) of the Rinzai-line Myōshin-ji Temple, Yamada Mumon, wrote: "the phrase *hi-shin hi-butsu* must not be readily given to everyone. It is a mysteriously efficacious medicine which is seldom dispensed in the Baso (i.e. Mazu) tradition that should be given only to those Zen practitioners who have well understood *soku shin soku butsu*" (*Zen Bunka*, No. 62).

COMMENT

若有人問汝義, 問有將無對, 問無將有對, 問凡以聖對, 問聖以凡對....余問悉皆如此.³⁹⁸

"If someone asks you for the principle [of the Dharma], about the existent, respond with the non-existent; asked about the non-existent, respond with the existent. About the profane, reply with the holy; asked about the holy, respond with the profane.... Other questions are all [to be dealt with] like this." – The Sixth Patriarch, Huineng

Advaita Vedānta explains that Brahman is One and without a second, and that the source of the apparent distinction between Brahman without qualities (*nirguṇa*) as absolute, and Brahman with qualities (*saguṇa*) as relative existence, knowledge and bliss (*sat-chit-ānanda*) is a fundamental misperception best characterized as ignorance (*avidyā*) or illusion (*māyā*). One high-order contemplative method to grow out of this yogic insight into the relationship between Brahman and the human mind, the absolute and the relative, is *neti-neti*, 'Not this, not this.' The Bengali saint Sri Ramakrishna said of it: "the jñāni gives up his identification with worldly things, discriminating, 'Not this, not this'. Only then can he realize Brahman. It is like reaching the roof of a house by leaving the steps behind one by one. But the vijnāni, who is more intimately acquainted with Brahman, realizes something more. He realizes that the steps are made of the same materials as the roof: bricks, lime, and brick-dust. That which is realized intuitively as Brahman, through the eliminating process of 'Not this, not this', is then found to have become the universe and all its living beings. The vijnāni sees that the Reality which is nirguṇa, without attributes, is also saguṇa, with attributes."³⁹⁹ With experience, such a one can jump from the ground to the roof and back in the wink of an eye.

³⁹⁸ Nakagawa Taka, *Rokuso Dankyō: Zen no Goroku 4* [*The Platform Sūtra of the Sixth Patriarch: Zen, the recorded sayings v.4*]. Tokyo: Chikuma Shobō (10 June 1985) 169-170.

³⁹⁹ *The Gospel of Sri Ramakrishna supra* Note 170 at 103-4.

Whereas *vada* are logical discussions undertaken to support a particular thesis, the practice of Neti-neti resembles the dialectics of *vitandā* which Surendranath Dasgupta described as “a kind of tricky logical discussion (*jalpa*) which is intended only to criticize the opponent’s thesis without establishing any other counter thesis.” With no thesis to uphold, *vitandā* is the effort “to impose a defeat on the opponent by wilfully giving a wrong interpretation of his words and arguments (*chala*), by adopting false and puzzling analogies (*jāti*), and thus to silence or drive him to self-contradiction and undesirable conclusions (*nigraha-sthāna*) by creating an atmosphere of confusion.”⁴⁰⁰ In the context of Buddhism, Professor Hsueh-li Cheng has pointed out that, historically, Nāgārjuna’s dialectic “is a critique of the Upanishadic *neti neti* philosophy, through what seems to be the practice of the Indian dialectic of *vitanda*.”⁴⁰¹ Nāgārjuna, the founder of the Mādhyamika school of Buddhism, to appropriate the words of Zen Master Kobori, ‘sought to establish *Sunyata* not as a theoretical conclusion or a kind of hypothesis,’ but rather as a soteriological method and *the* foundational fact of experience which persists when all false views have been overcome, as in his (Nāgārjuna’s) saying, “emptiness is the relinquishing of all views. For whomever emptiness is a view, that one will accomplish nothing.”⁴⁰² This was to become the efficacious medicine of the Zen sect referred to by Yamada Mumon with respect to which “*no* and *not* are not for “no-ness.” If it is held as a view or a negation for affirmation, it should be refuted.”⁴⁰³

不是不是不是

Not this, not this, not this.⁴⁰⁴

Zen Master Kobori has pointed out how mature Zen meditation will enter upon a realm prior to ego-centered differentiations like birth and death, or being and non-being, in other words, how “what prevails there is the Nothing in itself.”⁴⁰⁵ Ultimately, then, there’s no point to concepts like “birth” and “death,” “being” and “nonbeing,” or “mind” and “Buddha” – they are all equally “like a man who, perceiving the body of a woman created by magic as really existent, feels desire for her.”⁴⁰⁶ The lecturer and educator Jiddu Krishnamurti too seems to have arrived at the same place. “The purgation of the mind must take place not only on its upper levels,” he explained, “but also in its hidden

⁴⁰⁰ Surendranath Dasgupta, *A History of Indian Philosophy, volume III* (Cambridge: Cambridge University Press, 1961) at 512.

⁴⁰¹ Hsueh-li Cheng, “Negation, Affirmation and Zen Logic” XXVI:1986 *International Philosophical Quarterly* 241 at 247 [hereinafter, *Negation, Affirmation and Zen Logic*].

⁴⁰² *The Fundamental Wisdom of The Middle Way* *supra* Note 8 at 212.

⁴⁰³ *Negation, Affirmation and Zen Logic* *supra* Note 402 at 248.

⁴⁰⁴ *Fuze, fuze, fuze. Zen Sand* *supra* Note 13 at 251.

⁴⁰⁵ *Zen and The Art of Tea* *supra* Note 32 148 at 151.

⁴⁰⁶ Nāgārjuna quoted in *Negation, Affirmation and Zen Logic* *supra* Note 402 at 247.

depths; and this can happen only when the naming or terming process comes to an end. Naming only strengthens and gives continuity to the experiencer, to the desire for permanency, to the characteristic of particularizing memory....It is this process that gives nourishment and strength to the illusory entity, the experiencer as distinct and separate from the experience. Without thoughts there is no thinker. Thoughts create the thinker who isolates himself to give himself permanency; for thoughts are always impermanent.”⁴⁰⁷ Freedom is achieved only when the entire being is purged of this metempsychoses of the past, this obstruction to the living moment, and yet:

Destroy that mud hell they call “self and object, both empty.”
Stamp out that dead-end rabbit alley called “the here-and-now.”⁴⁰⁸

⁴⁰⁷ J. Krishnamurti & D. Rajagopal (ed.), *Commentaries on Living, 1st series* (The Theosophical Publishing House, Wheaton, Illinois: Quest Book, 1970) at 69 [hereinafter, *Commentaries on Living, 1st series*].

⁴⁰⁸ *Gahō nikū no ken deigoku o gekisai shi, konji nahan no kattokei o tōdan su. Zen Sand supra* Note 13 at 613.

照顧脚下

Zengo: *Shōko kyakka* (*kyakka o shōko se yo*).

Translation: Watch your [own] step.

Source: *Zenrin Ruijū* (*A Classified Collection of Zen Materials*): 20.

A wooden plaque may be seen at the entrance to Zen temples on which the phrase *shōko kyakka*, or, [the identical phrase] *kan kyakka* appears.

Shōko is short for *kanshō koryo*, “to take care” (*yōjin suru*), “to be careful” (*chūi suru*), and *kyakka* is also stated *kyakkonka*, meaning “beneath one’s feet” (*ashi-moto*).

Shōko kyakka, means “watch your [own] step,” or “be careful about where you are walking, and don’t do anything careless,” but it is also an instruction not to leave one’s footgear in disarray [at a temple entrance]. Besides *shōko kyakka*, one may come across the expression “do not leave your footwear in disorder” on a wooden tag [used to readily find your own shoes on departure]. *Shōko kyakka* means to reflect on oneself – a caution about outwardly striving - that not seeking without, practitioners are to illumine and behold (*shōken*) the fundamental nature of the inner self (*shinko*: the True Self).

Many are those who, heedless of their own ‘grounding’ (*ashi-moto*) pay close attention to, and criticize, the ‘stance’ (*ashi-moto*) of others. It is said that the darkest place is just beneath the lamp-stand. Turning the outwardly looking eye inward towards the self, it is important to take care never to be negligent of one’s own standing (*ashi-moto*). Hence, *shōko kyakka* means “know thyself,” or, “reflect (inwardly) upon the self.” Not neglecting or ignoring the self may also be a way to avoid accidents.

One day a monk asked the Northern and Southern Courts era Zen Master Kakumyō (National Teacher Sankō, 1271-1361), who accepted the conversions of Emperors Godaigo and Gomurakami, “why did the Patriarch [Bodhidharma] come from the West (i.e. what is the essence of Zen)?” Kakumyō responded, “watch your [own] step (*shōko kyakka*).” The monk asked about Zen’s inner meaning, its fundamental spirit, but was told to watch his own step. Where is it that you are standing at this very moment? Is it not centered in the essence of Zen? Is it not centered in Reality itself? The Buddha’s Truth (Zen’s inner meaning) is not to be sought in some faraway place. It is at this very moment in this very place.

Zen Master Dōgen said, “the Buddha’s Truth (*butsudō*: the Buddhist Way) is beneath your feet (*kyakkonka*),” and Hakuin admonished, “do not seek it afar.” Again, Zen Master Fuguo Yuanwu (*The Blue Cliff Record: I*) said, “he doesn’t know that the

great illumination issues from under his own feet (*kyakkonka*)” - that the mind’s light is revealed beneath one’s own feet. Zen is there, under the self’s feet. Menzi also taught that “the Way is near.”

In the Zen sect, when monks set out on a pilgrimage (*angya*) or go on begging rounds (*takuhatsu*), they wear a broad, bamboo wicker hat, which enables them to keep their mind from being drawn to externals while they practice self-awareness, and watch their own steps. In other words, it serves the purpose of watching (*shōko*) what’s under foot (*kyakka*). *Shōko kyakka* is indispensable in Zen’s discipline of Self-pursuit.

In contemporary society wherein the existence of the Self tends to be forgotten, it is particularly important to gaze and reflect back upon the Self. It is In this sense that we should keep *shōko kyakka* as our maxim.

COMMENT

行住坐臥

Walking, standing, sitting, lying.⁴⁰⁹

The Chinese Confucian scholar Menzi (Mencius, 372-289 BC) advised “the Way is near, yet it is sought afar.” According to the record of Didymus Judas Thomas, Jesus told his disciples “what you look for has come, but you do not know it.”⁴¹⁰ To the Hindu, Brahman is closer than hands and feet and nearer than breathing: “undivided in beings,” Krishna instructed in the *Bhagavad Gita*, “It abides, seeming divided: this is That which should be known, - [the one] who sustains, devours, and generates [all] beings.”⁴¹¹ Again, within the Buddhist tradition, Nāgārjuna pointed out that there is no fundamental distinction between this shore of suffering and the other shore of release therefrom: “there is not the slightest difference between cyclic existence and nirvāṇa. There is not the slightest difference between nirvāṇa and cyclic existence.”⁴¹² In that way, the admonition “to watch your own step” may serve as a pointer to the innate character of the Way, the Kingdom of Heaven, Brahman, nirvāṇa, or, more simply, Buddha-nature, but it also harps back to the critical, early Buddhist concept of “mindfulness” (P. *sati*).

According to the *Dhammapada*, “earnestness is the path of immortality (Nirvāṇa), thoughtlessness the path of death. Those who are in earnest do not die, those who are thoughtless are as if dead already.” The Pali *appamāda*, translated by Max Müller as “earnestness,” literally mean “non-infatuation” with reference to constant mindfulness or

⁴⁰⁹ Gyōjū zaga. *Zen Sand supra* Note 13 at 116.

⁴¹⁰ *The Gospel of Thomas supra* Note 83 at 43.

⁴¹¹ *The Bhagavad Gita supra* Note 69 at 342.

⁴¹² *The Fundamental Wisdom of the Middle Way supra* Note 8 at 75.

watchfulness, and could also be rendered “vigilance” or “awareness.” One rainy day, when Tenno called on Nan-in, the latter suddenly asked, ‘tell me, did you leave your umbrella to the right or to the left of your wooden clogs?’⁴¹³ It took six more years of training before Tenno was able to respond to challenges of that kind. It has been observed that some advanced Zen meditators can detect ash falling from a josh stick placed about six feet behind their back, but the salutary effects of even limited meditation practice are numerous indeed: strengthened core muscles, better posture and more limber hip and knee joints; a reduction in the physiological correlates of stress or fear, like elevated blood-pressure, heart rate and adrenaline levels; and, an enhanced sense of well-being accompanied with greater ability to relax and roll with the punches that life will surely deliver.

From earliest times, Right Mindfulness (*sammā sati*) has been the bedrock of Buddhist mental discipline. According to the *Mahāsatipaṭṭhāna Sutta: The Greater Discourse on the Foundations of Mindfulness*, there are four foundations of mindfulness: contemplating body as body, feelings as feelings, mind as mind, and mind-objects as mind-objects.⁴¹⁴ When contemplating body as body, walking, the practitioner knows that he is walking; standing, he knows that he is standing; sitting, he knows that he is sitting; and, lying down, he knows that he is lying down.⁴¹⁵ The Zen sect similarly advises: “when walking, just walk; when sitting, just sit. Above all, don’t wobble.” Formal meditation, too, needn’t be elaborate to be effective. Mindfulness of breathing (*ānāpānasati*) is practiced by being aware of a long or short inhalation or exhalation as a long or short inhalation or exhalation,⁴¹⁶ and the benefits of Zen meditation can be derived from a practice as simple as assuming a stable posture and counting the out-breath from one to ten, over and over, with full attention, absent habituation. Again, by contemplating the appearance and disappearance of feelings (*vedanā*) or sensations, whether pleasant, unpleasant or neutral, the practitioner learns objectivity and detachment, “and he abides independent, not clinging to anything in the world.”⁴¹⁷ This attitude is further developed by contemplating the appearance and disappearance of mind (*citta*) as mind, i.e. of a lustful mind as lustful, a non-lustful mind as non-lustful, a hateful mind as hateful, a non-hateful mind as non-hateful, an unliberated mind as unliberated, a liberated mind as liberated, and so on, free of value judgements or any notion of an enduring entity underlying the mental pageantry. In that way, the meditator will learn to abide “detached, not grasping at anything in the world.”⁴¹⁸ By similarly viewing mind-

⁴¹³ *Zen Flesh, Zen Bones supra* Note 68 at 34.

⁴¹⁴ *Dīgha Nikāya supra* Note 138 at 335.

⁴¹⁵ *Ibid.* at 336.

⁴¹⁶ *Ibid.* at 335-336.

⁴¹⁷ *Ibid.* at 340.

⁴¹⁸ *Ibid.*

objects (*dhamma*; *dharma*) as mind-objects, the practitioner becomes aware of the appearance, disappearance and mode of abandonment of the aggregates of perception and mental formations, i.e. the sources of habitual modes of thought and action which obstruct a truly detached view of one's self and the world, with particular reference to the five hindrances of sensual desire, ill-will, sloth and torpor, and worry-and-flurry,⁴¹⁹ on which the false notion of permanent selfhood feeds, fattens and thrives.

“It's right behind you!”⁴²⁰

⁴¹⁹ *Ibid.* at 340-342.

⁴²⁰ *Haigo tei nii. Zen Sand supra* Note 13 at 156.

風動幡動

Zengo: *Fudō bandō*.

Translation: The wind is moving, the flag is moving.

Source: *Mumonkan (The Gateless Barrier)*: 29.

The Sixth Patriarch, Zen Master Huineng, inherited the Dharma from Zen Master Hong'ren, the Fifth Patriarch, and then had to secretly flee to the south out of concern over persecution from jealousy [by the Assembly of monks]. After concealing himself for fifteen years, he went back to his native state of Guangzhou with a mind to return to the world. By chance, an assembly had gathered in Faxing-si Temple where the Tang dynasty Zen priest Reverend Yinzong (627-713) was to lecture on the *Nirvāṇa Sūtra*. A flag had been raised on the precincts, and since it was making a noise blowing in the wind, a monk noticed it and remarked, "it must be the flag moving (*bandō*).” Another monk argued, however, "it must be the wind moving (*fudō*).” Overhearing this, Huineng was unable to bear it and exclaimed, "not the wind, not the flag, your minds are moving.” The two monks were startled and unable to understand. Having heard this, Reverend Yinzong realized with surprise that this must be the Sixth Patriarch, Huineng, of whom he had heard, delighted at the Dharma-connection that enabled their meeting. In that fateful way, Huineng took the tonsure at Faxing-si Temple and went out into the world as the Great Master, the Sixth Patriarch.

The *fudō* and *bandō* (movement of wind and flag) that the two monks disputed were mutually exclusive objective things, separate from the subjective and external to the self. It was because the monks were attached to the *fudō* and the *bandō*, and in order to remove that mind of attachment, that the Sixth Patriarch cut off their relative ideations. The Sixth Patriarch's saying, "it is your minds that are moving (*shindō*)," was meant to lead the two monks from the realm of the objective to the realm of the subjective, and to make their outwardly seeking minds turn around and seek within.

As for that which the Sixth Patriarch called "mind," the wind is "mind" and the flag is "mind." The "mind," just as it is, is the wind, and the "mind," just as it is, is the flag. That "mind" is the Self. Moreover, the Self, just as it is, is the world, and the world, just as it is, is the Self. Herein, the Sixth Patriarch adopted the perspective that the ten thousand things [i.e. everything in the universe] are of one-substance (*ittai*: one body). Saying "the universe is our own mind, and one's own mind is the very universe" (*The Complete Works of Xiangshan*), Lu Xiangshan (Song dynasty) presented a one-substance view (*ittai-kan*) of the universe and the self that was no different from the Sixth Patriarch's one-substance view. Song dynasty Confucians assumed this "universe of one-suchness" view under the influence of Zen idealism.

In response to the monk's "the wind is moving" and "the flag is moving," the Sixth Patriarch said *shindō*, "your minds are moving," but since that *shindō* would also become a root of ill, it too must be cut off. Consequently, in the *Mumonkan* Reverend Wumen commented, "it is not the wind that moves, it is not the flag that moves, it is not the mind that moves." The Sixth Patriarch said *shindō*, but in his explaining that "gazing steadily upon Original Mind and not activating the mind is Zen" (*The Platform Sūtra of the Sixth Patriarch*), it accords with Reverend Wumen's "it is not the mind that moves." In that way, in the Zen school one is to thoroughly dispense with the mind of attachment and discrimination.

COMMENT

先一切ノ諸法ハ、皆我心ニ離レズ、大海・江河・須彌・鉄围、見ズ知ラヌ他方世界、浄土、菩提、乃至、一実真如ノ妙理マデ、併ラ我ガ心中ニ有リ。何況我身ノ頭目・手足・衣服・飲食等哉。

"*A priori*, all dharmas are not separate from mind. The great oceans, the wide rivers, Mt. Sumeru, the Iron Encircling Mountains, the unseen and unknown other worlds, the Pure Land, *bodhi*-Wisdom, till we come to the Marvellous Principle of One Real True Thusness are no less there in mind, not to mention my head and eyes, hands and feet, or clothing and food." - Ryōhen, *Hossō Ni Kan Shō* (法相二卷抄).

One day Master Yunju Daoying (d. 902) said to the assembly of monks, "if you want to attain the matter which is it [*inmo-ji*, 恁麼事], you must be a person who is it [*inmo-nin*, 恁麼人]. Already being a person who is it, why worry about the matter which is it?"⁴²¹

According to the *Jingde Era Record of The Transmission of The Lamp*, as quoted by Zen Master Dōgen, the Venerable Saṃghanandi heard some bells ringing in the wind and asked Geyāśata whether it was the sound of the wind or the sound of the bells. Geyāśata responded "it is beyond the ringing of the wind and beyond the ringing of the bells, it is the ringing of my mind." Saṃghanandi further inquired, "then what is the mind?" To his delight Geyāśata answered "the reason [it is ringing] is that all is still." Dōgen explained: "here, in the state beyond the ringing of the wind, we learn *my mind ringing*. In the time beyond the ringing of the bells, we learn *my mind ringing*. *My mind ringing is it* [*inmo*, 恁麼]; at the same time *all is still*."⁴²²

This is It
and I am It

⁴²¹ *Shobogenzo: Book 2 supra* Note 323 at 119.

⁴²² *Ibid.* at 122.

and you are It
and so is That
and He is It
and She is It
and It is It
and That is That.⁴²³

Zen is neither science nor philosophy, but inasmuch as Zen is clearly concerned with epistemology and the true nature of fundamental reality, albeit framed in terms of the correct understanding of the Right Views of the Buddha's Noble Eightfold Path, it shares their quest. When the Sixth Patriarch Huineng unexpectedly stepped forward to inform the argumentative monks of Faxing-si Temple that it was neither the wind nor the flag but their minds that moved, he was not speaking as a physicist, a biologist or a psychologist, nor was he like the Greek philosopher Zeno, whose analysis of motion demonstrated that things were not necessarily as they appear to our rational, sense-based discursive intellect (Zeno 65). Instead, Neng sought to have the monks surrender their attachment to the wind and the flag, turn their light around, look back on the radiance and 'awaken the mind which is not fixed anywhere,' as Neng had done many years before (Zengo 87). In that way, Neng's attitude comported with that of the Buddha who likened philosophic or metaphysical speculations to a man who refused to have a poison arrow removed until he was provided all of the details about the arrow and the poison, who shot him and why, and so on. That man would die before he had his answers,⁴²⁴ and the monks of Faxing-si too would die without ever having resolved their chicken-and-egg argument over causality.

あらゆる想念を分別して、無碍の智を成就すれば、
想念に捕はれてゐる群生のたぐひを、勇健によく解脱させる。

“Detached from all conceptual thought,
Accomplished in unobstructed wisdom,
Heroically will you liberate the gregarious mass
Ensnared in ideations.”⁴²⁵

⁴²³ From *The Bard and the Harper*, recorded by James Broughton & Joel Andrews, LP-1013, produced by Musical Engineering Associates, Sausalito, California, 1965. Quoted in Alan W. Watts, *The Book On the Taboo Against Knowing Who You Are* (New York, NY: Collier Books, 1970) at 145.

⁴²⁴ *Cūḷamālunkya Sutta: The Shorter Discourse to Mālunkya-putta* in *Majjhima Nikāya* supra Note 5 533-536.

⁴²⁵ 江部鴨村（訳者）口語全訳華嚴經 [Ebe Ōson (tr.), *A Complete Colloquial Translation of the Avataṃsaka Sūtra*] Tokyo: Kokusho Kankōkai, 1935, vol.2 at 39 [hereinafter . *A Complete Colloquial Translation of the Avataṃsaka Sūtra* vol. 2].

Inspired by the *Avataṃsaka Sūtra*, Vasubandhu opened his *Twenty Verses* with the bold statement that “the three realms,” which represent everything known or knowable in the past, present or future, “are consciousness only [*viññapti-mātra*].”⁴²⁶ This observation was not born of philosophical dialectics or scientific inquiry, but rather of profound meditative insight. “When internal consciousness is born,” Vasubandhu explained, “it appears resembling external objects of perception, [but] in the same way that one with diseased eyesight sees [nonexistent] hairs, flies, etc. Here there is not the slightest aspect of reality.”⁴²⁷ Vasubandhu’s key concept, *viññapti*, meaning “perception” or “representation,” should be loosely grasped as a collective synonym for mind (*citta*), thought (*manas*) and consciousness (*viññāna*); hence, *viññapti-mātra* means only-perception, mere-representation, only-mind, mere-thought, only-consciousness, or consciousness-only, and is one name by which his school became known in the Far East: Wei-shih (唯識) in China, or Yuishiki (唯識) in Japan.

In his *Twenty Verses* treatise, Vasubandhu went on to clarify the ontological implications of consciousness-only with a metaphor well-known to Indian thinkers: that of the dream. “[J]ust as one in a not-yet-awakened state does not know that objects of perception in a dream do not really exist externally, but once awakened one knows it, in the same way, [conscious] worldly false discrimination is repeatedly confused as in a dream. None of the entities one sees really exists, and one who has not acquired true awakening cannot know this. If one acquires that supramundane antidote [to delusion] that is nondiscriminative knowledge (*nirvikalpa-jñāna*) called “true awakening,” then the mundane pure knowledge acquired subsequent to this (*tat-prṣṭhalabha-śuddha-laukika-jñāna*) appears before one and one knows thoroughly according to reality that the object of perception is not real.”⁴²⁸ The *Avataṃsaka Sūtra* more simply states:

法は虚妄を離るると解れば、寂滅のところに異なることなく、
あきらかに世間の動きをさとれば、三世はみな夢のやう。

When all things (dharma) are understood to be separate from delusion,
They are no different from the mind of absolute tranquility.
When clearly awake to worldly perception,
The three worlds are all like a dream.⁴²⁹

夢は生死の法でなく、有でもなく、また無でもなく、

⁴²⁶ Vasubandhu, “*The Treatise in Twenty Verses on Consciousness Only*,” translated by Francis H. Cook in *Three Texts on Consciousness Only* (California: Numata Center for Buddhist Translation and Research, 1999) at 391.

⁴²⁷ *Ibid.*

⁴²⁸ *Ibid.* at 404.

⁴²⁹ *A Complete Colloquial Translation of the Avataṃsaka Sūtra* vol. 2 *supra* Note 426 at 39.

三界はことごとく、夢に似るとさとれば、寂滅のところに束縛はない。

The substance (dharma) of a dream is neither born nor dies,
And neither is it being nor nothingness.
When awake to the three worlds as a dream through-and-through,
In that mind of absolute tranquility no shackles will exist for you.⁴³⁰

Among western philosophers, Immanuel Kant (1724-1804) posited a world of *phenomena* over and against a world of *noumena*. By phenomena, Kant meant the seemingly objective world of day-to-day experience, but he denied that the senses can impart knowledge of any thing or datum of experience in itself. For Kant, experience is hopelessly subjective and the real world as noumena remains “transcendent.” Under the influence of eastern philosophic thought, Arthur Schopenhauer (1788-1860) came to identify Kant’s phenomenal world of appearance with *māyā* (illusion/delusion), and summed it up in his own philosophy as “idea” or “representation,” in term and base akin to Vasubandhu’s *vijñapti*. Schopenhauer believed that what underlay representation was the natural, blind, nonrational force of “will,” but those who “have recognized the inner nature of the world as will, and have seen in all its phenomena only the objectivity of the will,” and who have traced the origin of phenomena to their unconscious origins in obscure natural forces, will discover that with the free denial or surrender of the seemingly individuated will, “all those phenomena are also now abolished.”⁴³¹ In that way, Schopenhauer would take one to the top of a hundred foot pole (Zengo 80), but it isn’t clear how or if he would proceed from there.

During his Gifford Lectures of January to March 1927, Sir Arthur Eddington would use the lessons of quantum physics to point out that our sensible world is actually the shadow of another reality accessible to science only as a shadow of ordinary experience. To Eddington, “in removing our illusions” surrounding the world of things familiar to consciousness, “we have removed the substance, for indeed we have seen that substance is one of the greatest of our illusions....In the world of physics we watch a shadowgraph performance of the drama of familiar life. The shadow of my elbow rests on the shadow table as the shadow ink flows over the shadow paper. It is all symbolic, and as a symbol the physicist leaves it. Then comes the alchemist Mind who transmutes the symbols. The sparsely spread nuclei of electric force becomes a tangible solid; their restless agitation becomes the warmth of summer; the octave of aethereal vibrations becomes a gorgeous rainbow....⁴³²To put the conclusion crudely,” Eddington said, “the stuff of the world is

⁴³⁰ *Ibid.*

⁴³¹ E.F.J. Payne (tr.), *The World as Will and Representation: Volume I* by Arthur Schopenhauer (New York: Dover Publications, Inc., 1969) at 410.

⁴³² Sir Arthur Eddington, *The Nature of the Physical World* (The University of Michigan Press: Ann Arbor Paperbacks, 1968) at xvi-xvii.

mind-stuff,”⁴³³ which he defined as “the aggregation of relations and relata which form the building material for the physical world.”⁴³⁴ This is Buddhism’s Conditioned Genesis (*pratītya-samutpāda*). Still, according to Eddington, it remains “difficult for the matter-of-fact physicist to accept the view that the substratum of everything is of mental character. But no one can deny that the mind is the first and most direct thing in our experience, and all else is remote inference – inference either intuitive or deliberate. Probably it would never have occurred to us (as a serious hypothesis) that the world could be based on anything else, had we not been under the impression that there is a rival stuff with a more comfortable kind of “concrete” reality – something too inert and stupid to be capable of forging an illusion. The rival turns out to be a schedule of pointer readings,”⁴³⁵ i.e. the rational, metrical world of *māyā*-perceptions, *māyā*-thoughts, and *māyā*-deeds.

Within the operational parameters of empirical consciousness, the measured (*māyic*) world has turned out to be so inseparable from the act of measurement that the former seems to have been given creation by the latter, at least insofar as It (*noumena; inmo; pratītya-samutpāda*) will submit to our limited capacity to grasp It by symbol or word, and as yet has taken us no closer to Its fundamental reality than does a picture of food to a full stomach. Nevertheless, for contemporary radical empiricists, like the dreaming monks of Faxing-si, appearance is reality, even when a hairs-breadth of difference seems to keep them miles apart - and there’s the poetry of It in that perspective, too.

“The moon’s the same old moon,
The flowers exactly as they were,
Yet I’ve become the thingness
Of all the things I see!”⁴³⁶
- Zen Master Shidō Bunan (1603-1676)

⁴³³ *Ibid.* at 266.

⁴³⁴ *Ibid.* at 278.

⁴³⁵ *Ibid.* at 281.

⁴³⁶ *Zen: Poems, prayers, sermons, anecdotes, interviews supra* Note 359 at 15.

俱胝豎指

Zengo: Gutei jushi.

Translation: Juzhi holds up a finger.

Source: *Mumonkan (The Gateless Barrier)*: 3.

It is said that the Tang dynasty Zen monk Reverend Juzhi (no dates) got his name from constantly reciting the *Dhāraṇī of the Goddess of Mercy, Cundī*.⁴³⁷ Since Reverend Tianlong (no dates), Juzhi's teacher, always held up a finger whenever he delivered a sermon to his disciples, that became known as "Tianlong's One-finger Zen." Following his teacher, throughout his life whenever someone came to question him, Juzhi responded by simply remaining silent, holding up one finger. A young local boy began to mimic this, holding up a single finger whenever he was asked anything. Hearing of this, Juzhi summoned the boy and cut off his finger. As the boy ran away, crying in pain, Juzhi called for him to stop, and [when the boy stopped and looked around, Juzhi] held up his finger. The boy, forgetting his loss, began to raise his own finger and, at that moment, was suddenly enlightened.

The meaning of Juzhi's holding up one finger is in its expression of Truth or the Zen Mind, and is not within the finger itself. This is no different from Zen Master Hakuin's Single Hand (*sekishu*) or Zen Master Mazu's fly-whisk (*hossu*). Without being seized by the form of the finger, the hand or the whisk, one must see their inner, spiritual aspect. Attached to the finger, it is impossible to grasp the deep state of mind of a Juzhi or a Tianlong.

The point of Juzhi's one-finger kōan is to awaken to the guiding principle (*dōri*) of *issoku issai, issai soku ichi*, or, "one is all, and all is one" (*itta sōsoku*: the self-same identity of the one and the many). It is the same state of mind referred to in Zhuangzi's saying "heaven and earth are one finger, the entire universe is one horse." In this higher-order world, the "one," just as it is, is the "many," and the "small," just as it is, is the "great," so that the greatness of heaven and earth is still the same as one finger, and the universe of the many is still no different from one horse. The non-dual state of no-self and no-mind (*mushin*) is in this realm of absolute oneness wherein heaven and earth is

⁴³⁷ Gutei (*Juntei*) *Kannon-ju*. Juntei Kannon is identified with *Sapta-koṭi-Buddha-mātrī-Cundī-devī*, the Goddess Cundī (Purity), Mother of Seventy Million Buddhas (*qi-juzhi-fu-mu*), and her *dhāraṇī* is the 'Dhāraṇī of the Mother of Seventy Million (*sapta-koṭi*: *nana-senman*) Buddhas' (*Gutei Butsu Mo Darani*). The name Juzhi (J. Gutei) appears to derive either from the phonetic rendering of *koṭi*, "ten million," or from Cundī's alternate name, *Koṭī-śrī*: She of Ten Million Excellences.

one finger, or the entire universe is one horse. Juzhi's one finger is not simply a finger. In it is expressed the absolute realm wherein dualistic discriminations have been cut off.

COMMENT

“If your right eye is your trouble, gouge it out and throw it away! Better to lose part of your body than to have it all cast into Gehenna. Again, if your right hand is your trouble, cut it off and throw it away! Better to lose part of your body than to have it all cast into Gehenna” (Matthew 5: 29-30).

In contemporary terms, training and realization in Zen appear odd. Zen Masters will shout at, strike, and beat their students with foot, fist or stick, and one famed Master even cut a cat in half, all activities which would invite legal intervention nowadays, and yet Zen awakening may arise out of those or quite ordinary experiences, like the sound of a bell or of a pebble swept against a bamboo plant, the sight of peach trees in bloom, autumn leaves or a twinkling star. With an apparent preference for non-violent methods, some Masters may blink or wink or raise their hand, a stick or a whisk. Jinhua Juzhi, like his teacher Tianlong, simply held up a finger whenever asked about Buddhism, but when a boy began to imitate him in this, he summoned the boy and unexpectedly cut it off. That the boy came to a realization at the time suggests that he was either a practitioner of some experience, or that his long-standing imitation of Juzhi's conduct had created the hair-trigger conditions required for an awakening, and that Juzhi sensed his readiness, as in the expression *sottaku dōji*: simultaneous tapping and pecking (Zengo 43). In any case, like Tekisui Giboku (1822-1899), who discovered that his career of seventy years had failed to exhaust the single drop of water from the fount of Caoxi which gave rise to his enlightenment (Zengo 66), on his deathbed Juzhi declared that he had never exhausted Tianlong's Zen of One Finger (一指頭の禅).

Apart from the mystery of their methods, Zen Masters have demonstrated considerable reticence when it comes to discussing the content of enlightenment – which is particularly irritating to the western intellectual tradition for which there can be no sacred cows. Having forgotten his loss in the intensity of the moment, exactly what did the boy understand of Juzhi's intention when he tried to raise his missing finger to respond to the Master? What, if anything, passed between them which finally met with Juzhi's approval? Zhuangzi wrote:

以指喻指之非指不若
以非指譬指之非指也

以馬喻馬之非馬不若
以非馬譬馬之非馬也
天地一指也萬物一馬也，

and Burton Watson translated: “to use an attribute to show that attributes are not attributes is not as good as using a nonattribute to show that attributes are not attributes. To use a horse to show that a horse is not a horse is not as good as using a non-horse to show that a horse is not a horse. Heaven and earth are one attribute; the ten thousand things are one horse.”⁴³⁸ Here, where Watson used the term “attribute,” he could just as well have used “pointer” (指示) or the more physical and literal “finger” (指), as in Victor Sōgen Hōri’s translation: “using a finger to indicate that a finger is not a finger is not as good as using a non-finger to indicate that a finger is not a finger.”⁴³⁹ But, is it even possible for the rational mind to *know* a nonattribute? Setting Zhuangzi’s obtuse logic and sophistry aside, one of the messages of contemporary science is that all attributes are fundamentally nonattributes. A “green pine” is not really green, or even a pine, and a “red rose” is neither red, nor a rose. Attributes like “green” and “red” are nonattributes, labels (names, 名) of convenience, but the labelled (reality, 実) as things-in-themselves (物) remain ungrasped and ungraspable thereby. Science, however, does not provide a yoga or path (道, Tao) to transform this sterile intellectual apprehension of non-apprehension into the living moment of immediate comprehension, or to bodily-obtain *in toto* (*zentaitoku*, 全体得) the realm of seamless reality (*hokkai*, 法界: *dharmadhātu*) to which it points - that which Juzhi’s imitator would perforce discover through his Zen of No Finger (非指頭の禅).

“If you would know the Tathāgata’s profound Dharma
You should make your mind as pure as empty space.
Overturning and ridding yourself of delusions and false views,
Practicing the path of purification, with exhaustive examination,
You will surely attain purity of mind.”⁴⁴⁰

⁴³⁸ *The Complete Works of Chuang Tzu* *supra* Note 76 at 40.

⁴³⁹ *Zen Sand* *supra* Note 13 at 615.

⁴⁴⁰ *Complete Colloquial Translation of the Avataṃsaka Sūtra* vol. 2 *supra* Note 498 at 218.

大死底人

Zengo: *Daishi teinin* (*Daishitei no hito*).

Translation: Man of the Great Death.

Source: *Hekiganroku* (*The Blue Cliff Record*): 41.

This phrase comes from the *Hekiganroku*, where Zhaozhou asked Touzi, “how is it when a man of the Great Death (*daishitei no hito*) revives?” Touzi said, “it is not permitted to go by night. It is proper that you should wait for light-cast to go.” This is a dialogue between Reverend Zhaozhou of the Linji (Rinzai) lineage (*Kanna* or Phrase Contemplation Zen that primarily relies on ancient kōan), himself famous for the kōan *The Dog and The Buddha-nature* (Zengo 1), and the Caodong (Sōtō) line (*Mokushō* or Silent Illumination Zen that primarily relies on quiet meditation) Zen Master Touzi Datong (819-914).

In his *Talks on Zen* (*The Fundamentals of Zen*), my honoured teacher, the late Hidane Jōzan Rōshi said, “how is one to obtain the Great Death? Find a quiet place and enter into deep contemplation, overcoming all false discriminatory ideations in a state of wordless *samādhi*, conscious only of *Mu*, transforming heaven and earth into the realm of *Mu*-alone. Beyond all thoughts of negation, plumb the depths of existence as *Mu*-alone. In other words, smash your entire consciousness with *Mu* and become a mass of *Mu*-alone. When that mass congeals into a single, all-encompassing ball of doubt which you are unable to rend, and when you stand where not even a breath of wind penetrates, that is the mental state of the Great Death.” Those who have achieved that state of great enlightenment are known as *daishitei no hito*, men of the Great Death. In other words, those enlightened ones who have penetrated absolute Nothingness (*Mu*) utterly emptied of all dualistic ideations, and who have cut off even the awareness of Nothingness, are men of the Great Death.

In the Zen school, it is said “first, the Great Death (*daishi ichiban*), then after your extinction (*zetsu*), return to life, “ and, “first Die, and the Great Life manifests before you,” and “Great Death! Great Life!” We say “first, the Great Death” (*daishi ichiban*), but of course, that death does not refer to the death of the physical body nor is it contingent upon it. The Great Death is achieved for the first time when all entangling delusory ideations have been dispelled and Negation caps negation. If one would perform the Great Activity, it must be preceded by the Great Death (*zetsu*: extinction). If one would truly live, first one must die. The Great Death is essential to the Great Life. When one overcomes the Great Death, the Great Life manifests itself for the first time. The Great Death must issue forth the Great Life. If one is not revived and reborn following the Great Death (*zetsu*: extinction) it is not possible to truly live and carry on the great

activity and great functioning [of Zen, to save all sentient beings]. If the self is not brought to the extreme called “Great Death,” the Real Self will be unable to live and one will be unable to completely exhibit the meaning and value of human life.

The practice of Zen is not an easy matter. It is a confrontation of flesh and flesh, life and life. Like one who enters the tiger’s cave, the courage to fly even into the maw of death is essential. Not just for practitioners of Zen, *daishi ichiban* is a barrier in human-life that must be passed by everyone. Zhaozhou’s ‘man of the Great Death’ is an inspiring maxim that should be taken to heart by all.

COMMENT

若い衆命惜しくば死にめされ一度死んだら二度と死なぬぞ。

Young people, if you value your lives, die! Die once and you’ll not die again.⁴⁴¹

- Zen Master Hakuin Ekaku

In his 1915 essay “Thoughts for The Times on War and Death,” Sigmund Freud wrote that our own death is unimaginable “and whenever we make the attempt to imagine it we can perceive that we really survive as spectators. Hence...at bottom no one believes in his own death, or to put the same thing in another way, in the unconscious every one of us is convinced of his own immortality.”⁴⁴² Indeed, for the most part, those born into western industrial cultures with access to up-to-date medicare are well insulated from exposure to real death. No one, particularly not the rich and powerful, would pay a trusted advisor to whisper in his or her ear, “remember, thou art but mortal,” and the practice of *memento mori* or ‘remembrance of death’ strikes most as medieval, if not morbid. There is, of course, a steady stream of vicarious death imagery present in movies, television dramas and video games, but those serve only to desensitize one to anti-social behaviour and provide no effective guidance on how to deal with one’s inherent, organismic narcissism that gives rise to the delusion of invulnerability and its related potential for violence, too often and too easily exploited by military, political and religious leaders. Inevitably, however, real death closes in as a succession of pets, relatives and friends succumb to its icy touch, or an acute medical condition suddenly presents the prospect of imminent mortality. In such cases, Elisabeth Kübler-Ross has found that persons will typically move from denial to anger (why me?), from anger to “bargaining” and depression, and then finally to acceptance of the inevitable – and it is acceptance of that kind which is the starting point of real Buddhist practice. Tibet’s great yogi Milarepa (1043-1123) sang:

“How pitiful are sentient beings in Saṃsāra!

⁴⁴¹ *Zen Sangha Vernacular Phrase Collection supra* Note 41 at 214.

⁴⁴² Sigmund Freud, “Thoughts for The Times on War and Death” in Ernest Jones (ed.), *Sigmund Freud: Collected papers v. 4* (New York: Basic Books, Inc., 1959) 288 at 305.

Looking upward to the Path of Liberation,
How can one but feel sorrow for these sinful men.
How foolish and sad it is to indulge in killing,
When by good luck and Karma one has a human form.
How sad it is to do an act
That in the end will hurt oneself.
How sad it is to build a sinful wall
Of meat made of one's dying parents' flesh.
How sad it is to see meat
Eaten and blood flowing.
How sad it is to know confusions
And delusions fill the minds of men.
How sad it is to find but vice,
Not love in people's hearts.
How sad it is to see
That blindness veils all men
Who cherish sinful deeds....

Deep and full of perils is Saṃsāra's sea;
It is wise to cross it now
In the boat of Awareness.
Fearful is confusion's rolling tide;
Escape from it now,
To the "Not-two Land."
Sinful men seldom think that death will come;
To Snow Lashi we two Repas
Will go now for meditation!"⁴⁴³

The encyclopaedic *Visuddhimagga*, written by Buddhaghosa in the 5th century A.D., describes eight ways of recollecting death (*marāṇa*). A practitioner is advised to recollect death (i) as a murderer; (ii) as the destroyer of worldly success; (iii) as ubiquitous; (iv) as inherent to the body composite; (v) as the very frailty of life; (vi) as unpredictability itself; (vii) as the brevity of life; and, (viii) even as the very brevity of the life-moment of living beings.⁴⁴⁴ According to Buddhaghosa, a practitioner "devoted to mindfulness of death is constantly diligent. He acquires perception of disenchantment with all kinds of becoming (existence). He conquers attachment to life. He condemns evil. He avoids much storing, He has no stain of avarice about requisites. Perception of impermanence

⁴⁴³ Garma C.C. Chang (tr.), *The Hundred Thousand Songs of Milarepa* (New Hyde Park, New York: University Books, 1962) v.2 at 566-68.

⁴⁴⁴ Bhikkhu Nānamoli (tr.), *The Path of Purification: Visuddhi Magga, the classic manual of Buddhist doctrine & meditation* (Kandy, Sri Lanka: Buddhist Publication Society, 1975) at 248 [hereinafter, *The Path of Purification*].

grows in him, following upon which there appear the perceptions of pain and not-self.”⁴⁴⁵ Such a person is well-prepared for death, and does not succumb to fear or confusion at the moment of death, but of equal or greater value is what this contemplation means to the life-moment of living beings.

In his discussion “On Death,” Jiddu Krishnamurti (1895-1986) asked himself “is there a division between life and death” and “can the end, which is death, be known while living?”⁴⁴⁶ Our fear of death is the fear of the unknown, according to Krishnamurti, and in general agreement with Freud, our efforts to cope with death are vainglorious attempts to establish continuity between the known and the unknown, a desire to extend the life-moments of the past into the indefinite future. But, like the Socratic observation that life comes from death, and unlike Freud, Krishnamurti discovered that “it is only when we die each day to all that is old that there can be the new.... The person, the continuous entity, who seeks the unknown, the real, the eternal, will never find it, because he can find only that which he projects out of himself and that which he projects is not the real.”⁴⁴⁷ One can only know death while living when the continuity of the old – attachment to worldly aims and achievements, and to the memories on which one relies for security and happiness – come to an end. “It is only then,” notes Krishnamurti, “that one knows death while living. Only in that dying, in that coming to an end putting an end to continuity, is there renewal, that creation which is eternal.”⁴⁴⁸ But is this just rhetoric, as Freud or a Freudian might suspect, or a real human potential, and under what circumstances might it come about?

生き乍ら死人となりてなり果てて思いの儘にするわざよき。⁴⁴⁹

“Die while alive, and be completely dead,
Then do whatever you will, all is good.”⁴⁵⁰
- Zen Master Shidō Bunan (d. 1676)

When Sri Ramana Maharshi (1879-1950) was sixteen, he was suddenly overwhelmed by a virulent fear of death, at which time he died, and was transformed. Stretching himself

⁴⁴⁵ *Ibid.* at 258-9.

⁴⁴⁶ J. Krishnamurti, *The First and Last Freedom* (Wheaton, Illinois: The Theosophical Publishing House, 1970) at 235.

⁴⁴⁷ *Ibid.* at 236.

⁴⁴⁸ *Ibid.* at 237.

⁴⁴⁹ *Zen Sangha Vernacular Phrase Collection supra* Note 41 at 13.

⁴⁵⁰ Zenkei Shibayama, “A Flower Does Not Talk: Zen essays” (Tokyo and Vermont: Charles E. Tuttle Company, 1972) at 46. Shibayama explained that “the aim of Zen training is to die while alive, that is, to actually become the self of no-mind, and no-form, and then to revive as the True Self of no-mind and no-form.”

out as though *rigor mortis* had set in, it flashed through him as living truth that “the body dies but the Spirit transcending it cannot be touched by death,”⁴⁵¹ and he was that deathless Spirit. From that moment on his fear of death had vanished, but with it went his organismic narcissism, and, in time, it was others who would have to sustain his life as his absorption in the deathless Self continued and his insight ripened. He found that “other thoughts might come and go like the various notes of music, but the “I” continued like the fundamental *sruti* note that underlies and blends with all the other notes. Whether the body was engaged in talking, reading, or anything else, I was still centred on “I”. Previous to that crisis I had no clear perception of my Self and was not consciously attracted to it. I felt no perceptible or direct interest in it, much less any inclination to dwell permanently in it,”⁴⁵² and in his final days he wrote, “just as one lets go the leaf after eating the food the seer sheds his body.”⁴⁵³

Another, more dramatically expressed instance of this transformative experience was provided by Paramahansa Yogananda (1893-1952), who, in 1925, would found Self-Realization Fellowship to transmit the practice of Kriyā Yoga. By Yogananda’s account, one day his Guru, Sri Yukteswar, summoned him and struck him gently on the chest just above his heart. Breathless and rooted to the spot, his soul and mind instantly lost their physical bondage and streamed out like a fluid piercing light from his every pore. “The flesh was as though dead,” he wrote in his autobiography, “yet in my intense awareness I knew that never before had I been fully alive. My sense of identity was no longer narrowly confined to a body but embraced the circumbient atoms. People on distant streets seemed to be moving gently over my own remote periphery. The roots of plants and trees appeared through a dim transparency of the soil; I discerned the inward flow of their sap.” He experienced “spherical sight, simultaneously all-perceptive,” seeing even through the back of his head. He witnessed the emergence and destruction of constellations, and discovered an irradiating splendor which issued from his core to every part of the universe, but, most importantly, he learned that “from joy I came, for joy I live, in sacred joy I melt,” and that, no longer a tiny bubble of laughter, he had become the Sea of Mirth Itself.

His Guru suggested that they sweep the balcony floor.⁴⁵⁴

花は桜、人は武士。

Among flowers, the cherry; among men, the warrior.⁴⁵⁵

⁴⁵¹ *The Collected Works of Ramana Maharshi supra* Note 343 at 2.

⁴⁵² *Ibid.*

⁴⁵³ *Ibid.* at 119.

⁴⁵⁴ Paramahansa Yogananda, *Autobiography of a Yogi* (Los Angeles, California: Self-Realization Fellowship, 1969) at 149-151.

⁴⁵⁵ *Hana wa sakura; hito wa bushi*. A well-known saying.

Buddhist attitudes towards impermanence (*anitya* in Sanskrit, *anicca* in Pali) and death resonated deeply with the aesthetic values and native sense of pathos of the Japanese, not least among the warrior (samurai, lit. servitor) caste, of whom it was said: the Warrior's Way is found in death⁴⁵⁶ (武士道といふは死ぬ事と見付けたり). As an example of the sensibility of impermanence (*mujō*, 無常) revealed in Japanese battle literature, the *Heike Monogatari* (*Tales of The Heike*), which describes the fate of the Heike or Taira clan at the hands of the Genji or Minamoto, opens with an unforgettable vision of the sound of the bell at the Gion (Jetavana) monastery and the blooming flowers of the Indian sal-tree.

祇園精舎の鐘の声，諸行無常の響あり。沙羅双樹の花の色，盛者必衰の理を顕はす。驕れる者久しからず、ただ春の夜の夢の如し。猛き人も遂には滅びぬ、人へに風の前の塵に同じ。

“The sound of the bell of Jetavana echoes the impermanence of all things. The hue of the flowers of the teak-tree declares that they who flourish must be brought low. Yea, the proud ones are but for a moment, like an evening dream in springtime. The mighty are destroyed at the last, they are but as the dust before the wind.”⁴⁵⁷

In Zen, the samurai found a farmer's directness, Spartan simplicity, and the resolute courage to express its consciousness (*kyōchi*, 境地) of unlimited freedom and natural independence (*jiyū muge nin'un jizai*, 自由無碍任運自在), ever prepared to turn a somersault even in the maw of death. Zen Master Hakuin, who initially turned to Buddhism out of a profound fear of going to Hell, upheld Suzuki Shōsan's (1579-1655) advice, that the warrior write the character 死 (*shi*, death) twenty or thirty times on his chest each morning, and further recommended that “if you should have the desire to study Zen under a teacher and see into your own nature, you should first investigate the word *shi*. If you want to know how to investigate this word, then at all times while walking, standing, sitting, or reclining, without despising activity, without being caught up in quietude, merely investigate the koan: “After you are dead and cremated, where has the main character⁴⁵⁸ gone?” Then in a night or two or at most a few days, you will obtain

⁴⁵⁶ Adapted from William Scott Wilson (tr.), *Hagakure: The book of the Samurai* by Yamamoto Tsunetomo (New York, NY: Avon Books, June 1981) at 17.

⁴⁵⁷ A.L. Sadler (tr.), *The Ten Foot Square Hut and Tales of the Heike* (Rutland, Vermont: Charles E. Tuttle Company, 1972) at 22.

⁴⁵⁸ The “main character” is a reference to *shujinkō*, 主人公: Zengo 13, q.v., the Master. According to the *Hekiganroku* (31), the *Sūtra of Complete Enlightenment* (円覚經) asks: 四大各離、今者妄身、当在何処: when the four great elements [that comprise the body-mind matrix] separate, where is ‘this,’ your illusory body?

the decisive and ultimate great joy.”⁴⁵⁹ And then, it should be added, one may come to realize that, ultimately, ‘the True Warrior’s Way is found in compassion’ (真武士道といふは大悲に見付けたり).

死中得活

In death come alive.⁴⁶⁰

Just as the extinction of *nirvāṇa* (Zengo 25) refers to the extinction of the Three Poisons of greed, anger and stupidity, and the delusion of separate selfhood, and is not dependent upon the extinction of the fleshy body, the Great Death spoken of by Hakuin is not physical death but an awakening to the Great Matter (*daiji*, 大事) of true meditation where ordinary consciousness and emotions will not operate: “it will be as if you had entered into the Diamond Sphere, as if you were seated within a lapis lazuli vase, and, without any discriminating thought at all.” But this is only half of the process: “after you have returned to life, unconsciously the pure and uninvolved true principle of undistracted meditation will appear before you. You will see right before you, the place where you stand, the True Face of the Lotus, and at once your body and mind will drop off. The true, unlimited, eternal, perfected Tathāgata will manifest himself clearly before your eyes and never depart, though you should attempt to drive him away....Opening the True Eye that sees that this very world is itself the brilliance of Nirvana, one reaches the state where all plants, trees, and lands have without the slightest doubt attained to Buddhahood.”⁴⁶¹

須是大死一番, 却活始得

‘First one must die the Great Death and then return to begin one’s Life.’⁴⁶²

Zen Master Imakita Kōsen (Kōsen Sōon, 1816-1892) provided this description of his experience with the Great Death: “one night during *zazen* practice the boundary between before and after suddenly disappeared. I entered into the blessed realm of the totally wondrous. It was as if I had arrived at the ground of the Great Death, with no memory of the existence of anything, not even of myself. All I remember is an energy in my body that spread out over ten times ten-thousand worlds and a light that radiated endlessly. At one point, as I took a breath, seeing and hearing, speaking and moving suddenly became different from what they had normally been. As I sought for the highest principle and the wondrous meaning of the universe, my own self became clear and all things appeared

⁴⁵⁹ *The Zen Master Hakuin supra* Note 17 at 219.

⁴⁶⁰ *Shichū ni katsu o etari. Zen Sand supra* Note 13 at 129.

⁴⁶¹ *The Zen Master Hakuin supra* Note 17 at 94-5.

⁴⁶² *Subekaraku kore daishi ichiban shite kaette kasshite, hajimete u beshi. The Blue Cliff Record supra* Note 264 at 251.

bright. In this abundance of delight, I forgot that my hands were moving in the air and my feet were dancing.”⁴⁶³

生死路頭君自看
生人全在死人中

See for yourself that on the path of life and death,
The live person is completely inside the dead person.⁴⁶⁴

⁴⁶³ Heinrich Dumoulin, *Zen Buddhism: A history –Volume 2, Japan* (New York, NY: Macmillan Publishing Company, 1990) at 408.

⁴⁶⁴ *Shōji rotō kimi mizukara miyo, katsujin wa mattaku shinjin no uchi ni ari.* *Zen Sand supra* Note 13 at 533.

名利共休

Zengo: *Myōri tomo kyū* (*Myōri tomo ni kyū su*)

Translation: Dispense with both name and gain.

Myōri is short for *myōmon-riyō*. *Myōmon* is “fame,” the acquisition of publicity, and *riyō* is “profit,” the enrichment of oneself. The desire for name and gain is ubiquitous, and human beings will suffer, fight and enslave themselves, even destroy their bodies in their pursuit. The desire for fame and wealth are counted amongst the Five Desires, along with the desire for forms (i.e. sex), food and sleep. In Buddhism, the Five Desires are the desire for form, sound, smell, taste and touch, which are five categories of desire associated with the Five Realms of colour (sight), sound, odour, taste and touch (i.e. of objective phenomena). Because the Five Realms (*gokyō*) are the source from which arise mental afflictions (*kleśa*: vexations) that, like dirt, soil people’s minds, they are also called the “five dusts” (*gojin*).

Kyū, in the expression *myōri tomo kyū*, means “to rest” (*kyūshi*), “to stop” (*kyūkatsu* or *kyūketsu*), or “to set down” (*hōge*, i.e. to throw away, to let go of, or dispense with). Throwing away both fame and wealth, that which human beings pursue without cease, is called *myōri tomo kyū*. *Myōri tomo kyū*, “dispense with both name and gain,” conveys the same meaning as *myōri tomo ni setsudan* (*zadan*), i.e. “cut off both name and gain.” Since, in the Zen school, the mind which is attached to name and gain (mental attachment turned towards name and gain) is viewed as an impediment to practice, it is essential to throw it away, to cut it off. For this reason, the founder of Sōji-ji Temple, Zen Master Keizan Jōkin (1268-1325), admonished, “stay completely away from fame and wealth” (*Points to Watch in the Practice of Zazen*). Similarly, the Song dynasty Zen Master Jingshan said, “evidence no interest in fame or wealth” (*Zen School Dharma Instruction*). Moreover, Zen Master Dōgen said, “people throw away their lives with daring and seem to find it easy to cut off their flesh and limbs. Thinking only of worldly affairs, attached to their desire for fame and wealth, many are thus resolved” (*True Dharma Eye Treasury: Record of Things Heard*). Again, *Points to Watch in the Practice of Zazen* says, “zazen is total cessation (*kyūkatsu*), and there is no place that it does not reach,” and in the *Record of Linji* it says, “stop (*kyūkatsu*), and do nothing.”

This “stopping” or *kyūkatsu* means to completely stop pursuing things (to throw away all discursive, discriminatory reasoning). This is known as ‘turning to dwell in great repose.’ Of course, it is not only attachment to name and wealth which must be severed, but to all attachments of the discriminatory intellect, which is to say, there must be total

rest (*issai kyūkatsu*). Throwing away (putting to rest) all delusory attachments, the clouds of illusion disperse, and the brilliant moon-mind [i.e. Original Mind] is revealed.

China's Zhuangzi has described the Real Man (the Perfect Man, the Sage) who has arrived at the Absolute state as without self, without achievement and without name. Having cut off and dispensed with all attachments and delusions, it is this very Perfect Man who is a human being enjoying the unrestricted freedom of total rest (*issai kyūkatsu*). It is with this in mind that the Tea Saint Sen Rikyū, mentioned in the Zengo *kissako*, (Zengo 17), took his name from the phrase *myōri tomo kyū*, “dispense (*kyū*) with both name and gain (*ri*).”

COMMENT

Jesus said, “The father's kingdom is like a merchant who had a supply of merchandise and then found a pearl. That merchant was prudent; he sold the merchandise and bought the single pearl for himself. So also with you, seek his treasure that is unfailing, that is enduring, where no moth comes to devour and no worm destroys.”⁴⁶⁵

After the fashion of *hōgejaku* (Zengo 14), the Zen expression *myōri tomo kyū* stems from a contemplative tradition which seeks to minimize physical and psychological roadblocks on the path to enlightenment. The Bengali saint Sri Ramakrishna frequently spoke of the distractions of ‘name and fame’ and ‘woman and gold,’ and the need to renounce their pursuit. To Ramakrishna, egotism, sleep, gluttony, lust, anger, and so on, are characteristic of people with dull, torpid minds. By contrast, men of action and quicker intellect may have clothes all spick and span and a house which is immaculately clean, but tend to entangle themselves in too many activities, and are no less attached to the fruits of their actions than are their less active brothers and sisters. However, to work with a spirit of detachment, like the Karma yogi, is the sign of a man endowed with purity (*sattva*), “quiet and peaceful. So far as dress is concerned, anything will do. He earns only enough money to give his stomach the simplest of food; he never flatters men to get money. His house is out of repair. He never worries about his children's clothing. He does not hanker for name and fame. His worship, charity, and meditation are all done in secret; people do not know about them at all.”⁴⁶⁶ Ramakrishna cautioned, however, that, while you may think you work in a detached spirit, unknown to yourself the desire for ‘name and fame’ can somehow creep into your mind from nobody knows where.⁴⁶⁷

As with ‘name and fame,’ to Ramakrishna ‘woman and gold’ stand for the duality of knowledge and ignorance.⁴⁶⁸ Attachment to ‘woman and gold’ makes a man small-

⁴⁶⁵ *The Gospel of Thomas supra* Note 83 at 55.

⁴⁶⁶ *The Gospel of Sri Ramakrishna supra* Note 170 at 630.

⁴⁶⁷ *Ibid.* at 452.

⁴⁶⁸ *Ibid.* at 101.

mindful.⁴⁶⁹ An ego attached to ‘woman and gold’ is “unripe,”⁴⁷⁰ even “harmful,”⁴⁷¹ and is to be renounced.⁴⁷² One with the least trace of worldliness or slightest attachment to ‘woman and gold’ cannot obtain *jñāna*,⁴⁷³ liberating, non-dual insight. While it is difficult to focus a mind “dispersed” by woman and gold,⁴⁷⁴ through the discipline of constant practice one is able to give up attachment thereto,⁴⁷⁵ and such a person, boiled by the fire of Knowledge, “cannot take part any more in the play of creation; he cannot lead a worldly life, for he has no attachment to ‘woman and gold’,”⁴⁷⁶ and in the end, the mind of one who has tasted the Bliss of Brahman hankers after neither woman and gold nor name and fame: “if the moth once sees the light, it no longer goes into the darkness.”⁴⁷⁷

Like Ramakrishna’s depictions of the man who has tasted the Bliss of Brahman, the philosopher Zhuangzi would frequently provide hints of the character of the Perfect Man (至人) and how he conducts his affairs, albeit as envisioned by Chinese Taoists. “The Perfect Man is godlike. Though the great swamps blaze, they cannot burn him; though the great rivers freeze, they cannot chill him; though swift lightning splits the hills and howling gales shake the sea, they cannot frighten him. A man like this rides the clouds and mist, straddles the sun and moon, and wanders beyond the four seas. Even life and death have no effect on him, much less the rules of profit [利] and loss [害]!”⁴⁷⁸ Finding no difference between life and death, how much less would the Perfect Man distinguish benefit (利) from harm (害)?

[Jesus said], “If you have money do not lend it at interest. Rather, give [it] to someone from whom you will not get it back.”⁴⁷⁹

Considerations such as these create a context for the lofty implications of the phrase *myōri tomo kyū*, and the priestly name Rikyū, probably first granted to the Muromachi-Momoyama era Tea saint Sen no Rikyū (1522-1591, Zengo 17) by Dairin Sōtō

⁴⁶⁹ *Ibid.* at 493.

⁴⁷⁰ *Ibid.* at 790.

⁴⁷¹ *Ibid.* at 788.

⁴⁷² *Ibid.* at 819.

⁴⁷³ *Ibid.* at 150.

⁴⁷⁴ *Ibid.* at 841.

⁴⁷⁵ *Ibid.* at 179.

⁴⁷⁶ *Ibid.* at 668.

⁴⁷⁷ *Ibid.* at 653.

⁴⁷⁸ *The Complete Works of Chuang Tzu supra* Note 76 at 46.

⁴⁷⁹ *The Gospel of Thomas supra* Note 83 at 59.

(1480-1568) of Nanshūji Temple in Sakai (Ōsaka), and again later as an Imperial gift. In 1605, Shun'oku Sōen (1529-1611) explained the name Rikyū in the following verse.

Here is an old gimlet, passed through the pivot of Zen,
His everyday actions cut all worldly streams,
His hair became white and his art became artless,
Satiated from facing blue mountains, he calls for a pillow.⁴⁸⁰

According to an interpretation by Tea Master Hamamoto Sōshun (1901-1986), “the first two lines refer to the “ri” 利 (here meaning “sharpness”) of Rikyū, the second two to “kyū” 休 (leisurely rest, nondoing). After passing a long period of “ri” in the vigorous realization of Zen, by the time Sen Rikyū received his layman’s name late in life (1585), he had attained the realm of “kyū,” in which his awakening manifested itself spontaneously and without effort or obtrusiveness.”⁴⁸¹ Indeed, the title Koji (居士) or Layman, literally “home dweller” (from the Sanskrit *grha-pati*, meaning the master of a house or householder), bestowed on Rikyū by Emperor Ōgimachi, must have been a source of quiet satisfaction for a man who revered Layman Pang Yun (Hō Un Koji, ca. 740-808) and clearly emulated his lifestyle, as can be seen by comparing Pang’s comment “[my] supernatural power and marvellous activity – drawing water and carrying firewood,”⁴⁸² with Rikyū’s celebrated verse on his Way of Tea:

茶の湯とは
ただ湯をわかし
茶をたてて
飲むばかりなる
本を知るべし。

Know the intent (*moto*, 本) of *chanoyu*
Which is simply to boil water,
Prepare tea,
And drink it.

Layman Pang was a student of the eminent Tang dynasty Zen Master Mazu Daoyi (709-788). One day he asked the Master, “who is the man who doesn’t accompany the ten thousand dharmas?” When Mazu replied, “wait till you’ve swallowed in one swig all the

⁴⁸⁰ *Zen and the Art of Tea* *supra* Note 32 148 at 150.

⁴⁸¹ Hamamoto Sōshun, “On The Ten Oxherding Pictures” in Dennis Hirota (ed.), *Wind in The Pines: Classic writings of the Way of Tea as a Buddhist path* (Kyoto: Asian Humanities Press, 1995) 297 at 331 [hereinafter, *Wind in The Pines*].

⁴⁸² *The Recorded Sayings of Layman P’ang* *supra* Note 221 at 46.

water of the West River, then I'll tell you" Pang was greatly enlightened.⁴⁸³ He then composed the following verse, disposed of his possessions, retired into a thatched hut, and made a living by weaving baskets.

[People of] the ten direction are the same one assembly –
Each and every one learns *wu-wei*.
This is the very place to select Buddha;
Empty-minded having passed the exam, I return.⁴⁸⁴

Ruth Fuller Sasaki et al. explain that “*wu-wei* [*mui*, 無為] in Buddhism means “the Unconditioned,” and in Taoism “non-doing,” the effortless, purposeless action that flows from accord with Tao,” and that both meanings are probably intended here.⁴⁸⁵ Pang’s *wu-wei* also corresponds to the *kyū* in Rikyū, and if Shun’oku Sōen’s verse can be said to emphasize Rikyū’s “ascending to seek Bodhi” (*jōgu bodai*), Pang’s verse extols “descending to transform sentient beings” (*geke shujō*),⁴⁸⁶ i.e. the reality of the life of a Bodhisattva – ‘one whose essence (*sattva*) is Bodhi, or Wisdom.’ Some also believe that Rikyū’s Dharma-connection with Pang was reinforced with his having come to an awakening by penetrating the kōan “swallow all the water of the West River with a single swig” (西江の水を一口で飲み切れ). Whether true or not, in 1585 Zen Master Kokei Sōchin (1532-1597) implicitly acknowledged Rikyū’s admiration and emulation of Pang when he composed a congratulatory note and verse for Rikyū upon his receipt of the title Layman.

“Hosensai Soeki of Southern Izumi Province has been my student for thirty years. He has endeavored in Zen and tea. Recently he was honored by the Emperor’s order with the name and title of Layman Rikyu. Hearing of this auspicious enterprise, my joyful applause is endless, and composing this verse, I add my congratulations.

Like Layman Pang, old author of miraculous powers,
Eating rice when hungry, and drinking tea when it comes his way.
Empty-minded, having passed the exam, he quietly looks –
The flowers of seclusion, newly fragrant in the wind and dew.”⁴⁸⁷

⁴⁸³ *Ibid.* at 47.

⁴⁸⁴ *Ibid.* at 26.

⁴⁸⁵ *Ibid.* at 27.

⁴⁸⁶ *Jōgu bodai* and *geke shujō* are discussed in Zengo 80, *q.v.*

⁴⁸⁷ Dennis Hirota (tr.), “Reflections on the Buddhist Name ‘Rikyu’” by Hamamoto Soshun in Chanoyu Quarterly: Tea and the arts of Japan No. 43 (Kyoto: Urasenke Foundation, 1985) 7 at 11.

Zen Master Suzuki Shōsan was one who encouraged his students by saying 小利を捨てて、大利にいたれ: “dispense with minor gains and go straight for the Jackpot!” From the perspective of Mahāyāna Buddhism, minor gains (小利, lesser benefits) are the way of the Arahant (Worthy), but the Jackpot (大利, the greater benefit) is the path of the Bodhisattva. The Four Great Vows of the Bodhisattva are:

衆生無邊誓願度
煩惱無尽誓願断
法門無量誓願学
仏道無上誓願成

However innumerable sentient beings, I vow to save them.
However inexhaustible the passions, I vow to end them.
However immeasurable the Dharma Gates, I vow to enter them.
However unexcelled the Buddhist path, I vow to attain it.

For those who choose this path of filling the well with snow, Suzuki Shōsan’s admonition brings to mind the fisherman described by Christ: “humankind is like a wise fisherman who cast his net into the sea and drew it up from the sea full of little fish. Among them the wise fisherman discovered a fine large fish. He threw all the little fish back into the sea and with no difficulty chose the large fish. Whoever has ears to hear should hear.”⁴⁸⁸

The Zen sect asks, ‘whose house has no bright moon or pure breeze’ (Zengo 47), in other words, ‘who has no ears that he cannot hear’?

⁴⁸⁸ *The Gospel of Thomas supra* Note 83 at 25.

隻手音声

Zengo: *Sekishu onjō* (*sekishu no onjō*).

Translation: The Sound of the Single Hand.

Source: *Hakuin Oshō Zenshū* (*Reverend Hakuin's Complete Works*): 4 & 5.

Sekishu onjō is a kōan that was devised by Zen Master Hakuin, and one that he often used as a greeting.

As a kōan, Reverend Hakuin would extend his hand and say, “within this hand there is a subtle sound that I call the Sound of the Single Hand (*sekishu no onjō*). Come and listen.” Besides the *Sekishu Onjō*, that being the fourth volume of *Hakuin Oshō Zenshū*, *sekishu onjō* also appears in volume five, *Spearflowers* (*Yabukōji*). Ever since Hakuin, the Single Hand kōan has been a ‘first barrier’ in the Rinzai Zen sect.

Zen Master Hakuin (Ekaku, National Teacher Shōshū: 1685-1768) was an eminent monk, known as the reviver of Rinzai Zen. He studied and practiced under Shōju Rōjin (Dōkyō Etan: 1642-1721), who himself had practiced Zen under Zen Master Shidō Bunan (1603-1676). Hakuin was a creative personality who adapted Zen to his times. He changed the hitherto public question and answer (*mondo*) style [of interacting with the Master] to one of individual instruction (*dokusan*), popularized Zen [particularly through his humorous *sumi-e* ink paintings], and transformed Chinese Chan into Japanese Zen [primarily by writing in the local vernacular rather than exclusively in *Kanbun* Chinese].

Sekishu onjō is the Sound of the Single Hand. It is not until two hands are slapped together that there is any sound, so I think that anyone would be puzzled by this. Still, Hakuin said: “come and listen to the Sound of the Single Hand.” Clapping two hands together to produce a sound belongs to the realm of the common-sensical, but the Sound of the Single Hand cuts through common sense. It is “the passage of words and concepts severed” (*gonryo rozetsu*) that transcends the world of reason. The “Sound of the Single Hand” expresses the non-discriminatory Absolute that transcends relativity. Therefore, the exhortation to “come and listen to the Sound of the Single Hand” means to come and get the simply One and Absolute, to come and be one with the Absolute. Accordingly, to completely identify oneself with the “Sound of the Single Hand” is to have arrived in the realm of the Absolute. Because Zen transcends common sense and upholds Absolute consciousness emptied of all dualistic ideations, it is necessary to always view Zen from that point of view.

The “Sound of the Single Hand” is none other than the “Voiceless Voice” (*koe naki koe*) in the following narrative.

The early Edo period artist Kanō Tan'yū (1602-1674) was commissioned to paint a dragon on the ceiling of the Lecture Hall (*hattō*: one of seven principle temple structures, where the Dharma is elucidated and Buddhist ceremonies are conducted) of Myōshin-ji Temple (headquarters of the Myōshin-ji branch of the Rinzai sect, it was founded by National Teacher Kanzan but was originally Emperor Hanazono's detached palace) in Hanazono, Kyoto. However, Tan'yū had never seen a dragon, so he went to Reverend Gudō (Tōshoku: 1579-1661, Hakuin was Gudō's dharma descendent), who was known as a second Kanzan, to ask how best to carry out his plan [of painting something that he had never seen]. Gudō said to Tan'yū, “why, there are plenty of dragons in this very room. Don't you understand that?” Tan'yū, however, failed to grasp his meaning. Tan'yū began to study under Gudō and eventually achieved a state of mind whereby he could see into the dragon's domain. Gudō told him, however, “you may have seen the dragon, but you still haven't heard his voice (*koe*). A dragon without a voice is a dead dragon. Listen to the Voice of the Living Dragon.” Tan'yū continued to apply himself, and eventually achieved a state whereby he also heard the Living Dragon's Voice. After that, Tan'yū poured his heart into his dragon painting, and it is said that at the inauguration of his work, all present, from Gudō on down, greatly admired the dragon, with its penetrating eyes that seemed to glare incessantly in every direction at once. Tan'yū can be called a Zen man who embodied (*taitoku shita*: bodily attained) Hakuin's “Soundless Sound” (*koe naki koe*) or “Sound of the Single Hand.”

The accumulation of excruciating, diligent practice is necessary to hear the Sound of the Single Hand, but having heard it, one must not be attached thereto. It is also necessary to dispense with having heard that Sound of No-sound. On the way to a new home in Shinshū, Hakuin was confronted (*shōken*) by an old woman (Osatsu), who had grasped the Zen Mind. When Hakuin extended his hand, the old woman said, “better to clap both hands and do a little business than listen to the Sound of Hakuin's Single Hand.” One must come to this kind of cognitive freedom, unattached even to the Sound of the Single Hand.

If the mind stops at any one place, that is attachment. Because attachment is the root cause of delusion, Zen admonishes that one lead a life of “moving clouds and flowing water” (*kō-un ryū-sui*), unattached, not dwelling in things.

COMMENT

若ひ者共や
何を云ふてもな
隻手の声をきかねば

皆たわ事の皮じゃぞよ

Young people,
Whatever you may have to say
If you haven't heard the Sound of the Single Hand
It's all silly talk, all delusion. - Hakuin

両掌相拍って声あり、隻手に何の声かある。
Clap your hands and there's a sound, but what's the Sound of the Single Hand?

Kōan, which means “public record/s,” emerged out of the Tang dynasty (618-907), the Golden Age of Zen, and came into widespread pedagogic application by the end of the Northern Song (960-1127). When asked about the term kōan, or *gongan* (*kungan*) in its Chinese pronunciation, Zhongfen Mingben (Chūhō Myōhon, 1263-1323) explained “the koans may be compared to the case records of the public law court. Whether or not the ruler succeeds in bringing order to his realm depends in essence upon the existence of law. *Kung* 公 (*kō*), or “public,” is the single track followed by all sages and worthy men alike, the highest principle which serves as a road for the whole world. *An* 案 (*an*), or “records,” are the orthodox writings which record what the sages and worthy men regard as principles. There have never been rulers who did not have public law courts, and there have never been public law courts that did not have case records which are to be used as precedents of laws in order to stamp out injustice in the world. When those public case records (koans) are used, then principles and laws will come into effect; when these come into effect, the worlds will become upright; when the world is upright, the Kingly Way will be well ordered.” He goes on, “now, when we use the word “koan” to refer to the teachings of the buddhas and patriarchs, we mean the same thing. The koans do not represent the private opinion of a single man, but rather the highest principle, received alike by us and by the hundreds and thousands of bodhisattvas of the three realms and the ten directions.”⁴⁸⁹ Just as the study of model cases in the common law will reveal the parameters of the Kingly Way, the penetration of Zen kōan opens a path to comprehending the fundamental principles of the Buddha Dharma.

When a monk asked the Buddha to explain what is meant by “self,” the Buddha responded that “it is an action. How could it be a self? It is craving. O bhiksu! Clap [your] two hands together, and we get a sound. The case of self is also thus.”⁴⁹⁰ Nevertheless, more likely inspired by a phrase from Case 18 of the *Blue Cliff Record* - 独掌不浪鳴: “the sound of a single hand is rarely heard”⁴⁹¹ - and dissatisfied with the kōan

⁴⁸⁹ *Zen Dust supra* Note 6 at 4-5.

⁴⁹⁰ *The Mahaparinirvana Sutra supra* Note 7 at 421.

⁴⁹¹ *Zen Sand supra* Note 13 at 210.

which he had been using to open his students' eyes to the Buddha's non-dual Body of Truth (*Dharma-kāya*), around 1749 Zen Master Hakuin devised the kōan, 'listen to the Sound of the Single Hand' which, unstruck, must be unconditioned. In *Yabukōji* he wrote: "what is the Sound of the Single Hand? When you clap together both hands a sharp sound is heard; when you raise the one hand there is neither sound nor smell.... This is something that can by no means be heard with the ear. If conceptions and discriminations are not mixed within it and it is quite apart from seeing, hearing, perceiving, and knowing, and if, while walking, standing, sitting, and reclining, you proceed straightforwardly without interruption in the study of this koan, then in the place where reason is exhausted and words are ended, you will suddenly pluck out the karmic root of birth and death and break down the cave of ignorance."⁴⁹² To awaken to the Sound of the Single Hand is to open the Buddha-eye, symbolized by the *issekigen* (Zengo 22) or Single Eye in the Buddha's forehead, and in one glance to silently espy the absolute Dharmadhātu-kāya (Dharma-realm Body), which, in the end, is not other than the relative universe (*pratītya-samutpāda*) of countless myriads of clapping hands and dancing feet.

大音希声

The Great Tone is without sound. (Laozi, *Daodejing*, Ch. 41)

⁴⁹² *The Zen Master Hakuin supra* Note 17 at 164.

柳緑花紅

Zengo: *Ryū-ryoku ka-kō* (*Yanagi wa midori, hana wa kurenai*).

Translation: Willows are green, flowers are red.

Source: *Kongō-kyō Senrō-chū* (*Zhuanlao's Annotated Diamond Sūtra*).

Besides the *Kongō-kyō Senrōchū*, the Zengo *yanagi wa midori, hana wa kurenai*, or, “willows are green, flowers are red,” appears in a verse in *Dongpo's Joy of Zen Anthology* (in nine fascicules), a Zen related compilation by the Song dynasty poet and literary talent, Layman Su Dongpo (1036-1101), one of the eight greatest prose writers of the Tang and Song dynasties.

In this phrase, the hanging green tendrils of the willows and the glorious red bloom of the flowers give expression to the truly beautiful scenery of spring. It is a beautiful, natural scene, the unchanging essential reality with which they are endowed, without the slightest addition of human artefact. Willows are green and flowers are red, but were the willows red and the flowers green, that would be a false form and could not be called the true reality of their original perfect endowment. (*honrai gusoku*).

Layman Dongpo - who studied Zen and was enlightened under the likes of Zen Masters Foyin Liaoyuan (1032-1098) and Donglin Changzong (1025-1091), and who had a Zen influence on Zhou Lianxi (1017-1072), the first patriarch of Song philosophy – directly intuiting the unchangeable, unmovable truth that dwells within the forms of nature just as they are, declared, “willows are green, flowers are red, that is their True Face.” That very “willows are green, and flowers are red” is the reality of their fundamental such-as-it-isness, and must be their original, True Face. Taking up each and every natural object as an expression of the Buddha, Zen Master Dōgen said, “the colour of the mountains and the echoes of the valley are our Śākyamuni's voice and form.” Moreover, Layman Dongpo recited “river-valley sounds are His broad, long tongue, and mountain forms, are they not His Pure Body?” That means: the sound of a valley stream, just as it is, is the Buddha's voice in sermon (His broad, long tongue), and isn't the green of a mountain peak, just as it is, the Buddha's pure form? In that way Zen Master Dōgen and Layman Dongpo both heard the sound of water as the Buddha's blessed voice and perceived the mountain scenery as the Buddha's precious form. This could be called the state of no-mind, swept clear of evil and delusory thoughts.

All things between heaven and earth are revelations of the Buddha, and there is nothing which is not His form or His voice. In that way, all things, just as they are, show and tell Truth to human beings. Consequently, to perceive reality as Reality, one must

completely refrain from imposing discriminatory, false ideations upon it. Being unable to take it [i.e. reality], just as it is, as Reality, that is, being unable to hear the Buddha's voice and to see the Buddha's form, is due to one's having deluded, evil thoughts. It is essential to eradicate all such deluded notions and evil thoughts. If one merely listens but does not hear, merely looks but does not see, it will not be possible to get in touch with Reality.

The likes of "willows are green, flowers are red," and Dōgen's "my eyes are horizontal, my nose is vertical" (*gan-nō bi-choku*), are expressions of the fundamental Reality of reality, just as it is, without the addition of any human artificiality. This is the natural working of the Dharma (*hōni jinen*), also referred to as both *nyonyo* and *nyoze* (thusness, Zengo 9). All things are truth, not falsehood. There is nothing as clear (*mei-rekireki*: bright and sharp) and, with no place to hide, as apparent (*ro-dōdō*: exposed and magnificent, Zengo 75), as this, but it is not easy to come to be able to accept this magnificent (*dōdō to shite*) clearly manifest reality, just as it is, as the revelation of the Great Way, the Buddha's voice and the Buddha's form. What is essential is unceasing practice with a Zen Mind.

COMMENT

In his *Analects*, Confucius said, "Do you think, my disciples, that I have any concealments? I conceal nothing from you. There is nothing which I do that is not shown to you, my disciples; - that is my way."⁴⁹³

The *Śūraṅgama Sūtra* describes how twenty-five great Bodhisattvas and Arhants set out their favoured methods to control their minds, rid themselves of doubt and illusion, and penetrate Reality. For some, the entrance was through smell, taste, touch, sound and so on, but based on his personal experience, the best method for Upaniṣad was meditation upon form. "After meditating on impurity which I found repulsive and from which I kept," he informed the Buddha, "I awakened to the underlying nature of all forms. I realized that (even our) bleached bones that came from impurity would be reduced to dust and would finally return to the void. As both form and the void were perceived as non-existent, I achieved the state beyond study. The Tathāgata sealed my understanding and named me Niṣad. After eradicating the (relative) form, wonderful form (*sūrupa*) appeared mysteriously all-embracing. Thus I attained arhatship through meditation on form."⁴⁹⁴ Here, Upaniṣad's "wonderful form" is no different from "the spiritual realm realized by noble wisdom in one's inmost consciousness"⁴⁹⁵ (*sva-pratyātma-ārya jñāna-gocara*, 自

⁴⁹³ Confucius, *Confucian Analects: VII.23*, in James Legge (tr.), *The Chinese Classics: vol. I* (Hong Kong: Hong Kong University Press, 1970) at 202 [hereinafter, *Legge: Confucian Analects*].

⁴⁹⁴ Lu Kuan Yü (tr.) *The Śūraṅgama Sūtra* (London: Rider & Company, 1973) at 122.

⁴⁹⁵ *The Lankavatara Sutra supra* Note 127 at 13.

覺聖智境界) spoken of in the *Lankāvatāra Sūtra*, i.e. the range (*gocara*: *kyōgai*, 境界) or arrayed consciousness of an Awakened One for whom ‘form is Emptiness and Emptiness is form.’

It was noted in the discussion on *kanshiketsu* (Zengo 18) that before he began to study Zen, Tang dynasty Zen Master Qingyuan Weixin (Seigen Ishin) saw ‘mountains as mountains and waters as waters,’ but after gaining some insight came to realize that ‘mountains are not mountains and waters are not waters.’ However, when his practice matured, Qingyuan came to view ‘mountains as really mountains and waters as really waters’ - and the same could be said of green willows and red flowers. One can readily imagine Qingyuan having said: ‘before I began to study Zen, I saw that willows were green and flowers were red. Under the guidance of a good teacher, I eventually came to understand that green willows are not green willows, and that red flowers are not red flowers. However, now that I’m in my dotage, I can fully appreciate how true it is that willows are green, and that flowers are red.’ In fact, there are numerous expressions of the genre ‘willows are green, flowers are red’ used to express the matter-of-fact thusness (*sono mama*) or as-it-isness (*aru ga mama*) of things. Some examples selected at random are: “pines are straight, thorns are bent;”⁴⁹⁶ “fire is hot, water is cold;”⁴⁹⁷ “the scenery on the fundamental ground;”⁴⁹⁸ “before my eyes, vivid and sharp;”⁴⁹⁹ “unborn, undying;”⁵⁰⁰ “eyes wide open, mouth agape;”⁵⁰¹ “everything returns to its proper place;”⁵⁰² and, “one who knows the law fears it,”⁵⁰³ and it was in the same spirit that the Song dynasty poet Su Dongpo (Sotōba) wrote:

Misty rain on Mount Lu,
And waves surging in Che Kiang;
When you have not yet been there,
Many a regret you have;
But once there and homeward you wend,
How matter-of-fact things look!
Misty rain on Mount Lu,

⁴⁹⁶ *Zen Sand supra* Note 13 at 107.

⁴⁹⁷ *Ibid.* at 161.

⁴⁹⁸ *Ibid.* at 166.

⁴⁹⁹ *Ibid.* at 172.

⁵⁰⁰ *Ibid.* at 163.

⁵⁰¹ *Ibid.* at 170.

⁵⁰² *Ibid.* at 172.

⁵⁰³ *Ibid.* at 164.

And waves surging in Che Kiang.⁵⁰⁴

With no ‘closed fist of the teacher’ (Zengo 23), Confucius hid nothing from his students, the Buddha held up a flower and smiled - and the same is true of the Zen Master. After all, what is there which they could ever hope to conceal? The acolyte complains that he has been with the Master for three years but has received no instruction. ‘Not so,’ says the Master, ‘I have been teaching continuously since you entered the monastery gate. When you greet me, do I not salute you in return, and when you bring me tea, do I not accept it with gratitude?’ Of the Ox, the Formless Self, the second of the Ten Oxherding Pictures (*Seeing the Traces*) asks of one who struggles through high mountains and deep ravines “how could it hide from others, its snout turned to the sky?”⁵⁰⁵ and then goes on in the third frame to declare:

Through sound, you gain entry; by sight, you face your source.
The six senses are none different; in each daily deed plainly there.
Like salt in water, or glue in paint. Raise your eyebrows – it is nothing other.⁵⁰⁶

By picture nine (*Return to the Origin, Back to the Source*) the oxherd has returned to the originally immaculate Source and resides in the serenity of nondoing (*mui*, 無為) as appearances come and go. “But this is not the same as illusion, so why cling to it? The rivers are blue, the mountains green. Sit and watch them rise and pass away.”⁵⁰⁷ Zen Master Yamada Mumon commented: “in the Buddha-dharma, there are no traces. With that mind without traces, if you look back on the mountains from which you came, you see that the pines are green and the flowers are red. When you realize that the mind contains no thing, that it is from the beginning immaculate without a speck of dust, then your original mountain home, just as it is, is reality. This self, just as it is, is Buddha. The pines are green and the flowers are red. “This very place is the Lotus Land of Purity; this very body is the body of Buddha”.”⁵⁰⁸

According to the *Diamond Sūtra*, the Buddha told his disciple Subhūti that “wheresoever are material characteristics there is delusion; but whoso perceives that all characteristics are in fact no-characteristics, perceives the Tathagata.”⁵⁰⁹

⁵⁰⁴ D.T. Suzuki, *Essays in Zen Buddhism: First Series* (New York: Grove Press Inc., 1961) at 24.

⁵⁰⁵ *Ten Oxherding Pictures* *supra* Note 78 at 29.

⁵⁰⁶ *Ibid.* at 37.

⁵⁰⁷ *Ibid.* at 87.

⁵⁰⁸ *Ibid.* at 92-93.

⁵⁰⁹ *The Diamond Sutra and The Sutra of Hui Neng* *supra* Note 387 at 29.

万法归一

Zengo: *Manbō ki'itsu* (*manbō itsu ni ki su*).

Translation: The ten thousand things return to One.

Source: *Hekiganroku* (*The Blue Cliff Record*): 45.

Although *man-bō-ki-itsu* is usually read in that order, *manbō* and *itsu* are also pronounced *banpō* and *ichi*, respectively. The *Hekiganroku* notes a dialogue between Reverend Zhaozhou and a monk regarding *manbō ki'itsu*. A monk asked Zhaozhou, “the ten thousand things return to One (*manbō ki'itsu*), but to where will the One return?” Zhaozhou said, “when I was in Qingzhou I made a hemp shirt that weighed seven pounds.”

“The ten thousand things” (*manbō*: everything), also called “all things” (*shobō*) is the entire universe (differentiated phenomena).

In Buddhism, terms like Thusness, Dharma-nature, True Reality and One Mind are used to refer to the One (*ichi*), while Zen uses expressions like Self-nature, Master (*shujinkō*), and Original Face (*honrai no menmoku*) to express that absolute Original Essence (*hontai*) or Truth. Because the infinite variety of phenomena have emerged from the Original Essence of the universe, they eventually return to One Original Essence. Since the ten-thousand things return to One Absolute Existence, that One as Absolute again returns to all things as phenomena. The monk said that differentiated phenomena return to Absolute Existence, but was in doubt over the final destination of that Absolute One.

There appears to be no sequitur between the monk's asking “to where will the One return,” and Zhaozhou's responding “a hemp shirt that weighs seven pounds,” but it was an exhaustive response to the monk. Zhaozhou's responses about making clothes, weighing his robes or drinking tea, eating rice, fetching water and carrying firewood, are all activities of daily life, but are not other than that which returns to the Absolute One, meaning that the One manifests in the ten thousand things (*manbō*) as phenomena. On this point, in the chapter *Jōshū Manbō Ki'itsu* of his *Blue Cliff Story*, Yamada Mumon explained that “had Jōshū [Zhaozhou] answered with something like ‘the One? The One returns to the ten thousand things,’ he would have been trapped by the questioner, probably not a seemly situation” [for someone of Jōshū's stature], and that's just it. With a reputation as a Zen man who didn't follow the beaten track, his was a thrust to the heart (*kyūsho*: vital point) of the questioner.

In the Zen school, dialogue (*mondō*) consist of responses that are not responses. Transcending common sense, they cannot be judged with common sense, and are usually responses that are beyond words. Zen consciousness (*kyōchi*) is realized (*taitoku*: bodily attained) in absolute consciousness (absolute knowing, metempiric knowing) that has transcended ordinary discriminating consciousness (empirical knowing, dualistic knowing). Zhaozhou stands in this absolute state of mind.

In the Taoism of Laozi and Zhuangzi, the absolutely One beyond contraries is expressed as Non-being (*wu*) or the Way (*Tao*). In Song dynasty Confucianism it is expressed as Principle (*li*), and in particular as “the Ultimate of Non-being (*wuji*) and yet also the Supreme Ultimate (*taiji*)” of the patriarch of Song dynasty Confucianism, Zhou Lianxi (well known for *The Loving Lotus Story*), and as the Ming dynasty Wang Yangming’s “innate goodness” (*liangzhi*) – all of which represent absolute Nature. The relationship between the ten thousand things as phenomena and the One as noumenon [evident in Zhaozhou’s response] is analogous to Song dynasty Cheng Yichuan’s (1033-1107, he was Cheng Mingdao’s younger brother) “the Principle is One, its manifestations are many.” That is, Cheng Yichuan said it may be that Principle as Absolute Existence is One-only, and phenomena have varied distinguishing features, but a relationship of ‘not the same but not separate’ is preserved between that Absolute Existence (*li*: Principle) and phenomena (*qi*: material force) This is the same as the relationship of identity between the Absolute One and the ten thousand things as phenomena. That is, the ten thousand things, just as they are, are One, and the One is no other than the ten thousand things. This is where the ‘One is all, and the all is One,’ or ‘the ten thousand things are but One Mind, and One Mind is the ten thousand things,’ or, again, ‘the undifferentiated is the differentiated and the differentiated is the undifferentiated.’ Even if everything returns to the Absolute One, that One must adapt to and be active within all things. That is what Zhaozhou made clear in concrete terms. Dispensing with relative consciousness and standing in absolute consciousness must one appreciate Zhaozhou’s state of mind (*kyōchi*).

COMMENT

“In the eyes of the physicist, nothing exists legitimately, at least up to now, except the *without* of things. The same intellectual attitude is still permissible in the bacteriologist, whose cultures (apart from some substantial difficulties) are treated as laboratory reagents. But it is already more difficult in the realm of plants. It tends to become a gamble in the case of a biologist studying the behaviour of insects or coelenterates. It seems merely futile with regard to the vertebrates. Finally, it breaks down completely with man, in whom the existence of a *within* can no longer be evaded, because it is the object of a direct intuition and the substance of all knowledge.”⁵¹⁰

– Teilhard de Chardin (1938)

⁵¹⁰ Teilhard de Chardin, *The Phenomenon of Man* (New York: Harper Torchbook, 1965) at 55.

The scientific and mystical studies of the Jesuit theologian and palaeontologist Pierre Teilhard de Chardin (1881-1955) would have him conclude that, even as the seemingly disparate stuff of the universe evolves through greater and greater levels of complexity and consciousness towards a mysterious wholeness which he labelled the Omega Point, the universe itself remains a true a-tom, i.e. ‘without-division.’ However, it is thanks to their ongoing investigation of the “without of things” that cosmologists and physicists have discovered that the visible universe appeared with a Big Bang from a singularity or “black hole” of unimaginable density about 13.7 billion years ago, and that, driven by that explosion and “dark energy,” the universe continues to expand at an ever-accelerating rate to this very day. The hydrogen in the water we drink, and that makes up so much of our body, was the first element to form in the aftermath of the Big Bang, and all that we are on an atomic scale was born in the heart of exploding Suns. Eventually, with his famed equation $E=mc^2$, Albert Einstein demonstrated that matter (m) and energy (E) are interchangeable, even as the singular atom of the early Greeks gave way to a host of sub-atomic particles. The effort to rationalize the behaviour of the macrocosmic with the bizarre and seemingly unpredictable quantic realm of the microcosmic within a single all-encompassing theory of everything has caused some physicists to postulate the existence of vibrating strings 100 billion billion times smaller than an electron as the substratum of space, time and gravity, but to account for the weak force of the latter (gravity), the mathematics of their inquiry requires a multiverse of up to eleven dimensions. Even more curious is the discovery that some atomic particles are so “entangled” as to act instantaneously on each other at a distance, as if time, space and the cosmic speed limit of light were meaningless. Incredibly, Erwin Schrodinger (1887-1961), the father of wave mechanics, who first spoke of entanglement, also proposed that such nonlocal connections may be the norm. However, as fascinating as it is to observe how science has evolved towards a vision of the universe as a complex, albeit, unified network of interdependent relations and forces, that vision is not in itself the “One” of Zen.

万法归一

一亦不守

The ten thousand things return to One,
And the One itself we do not retain.⁵¹¹

Early epistemological and ontological influences on the concept of the One found in the Zen sect grew out of the meditative insights of the *Lankāvatāra* and the *Avatamsaka*, two *sūtra*-texts associated with the Yogācāra and the Hua Yen schools of Buddhism,

Amir D. Aczel, *Entanglement: The greatest mystery in physics* (Vancouver: Raincoast Books, 2002) 69-70.

⁵¹¹ *Manbō itsu ni kisu, itsu mo mata mamorazu. Zen Sand supra* Note 13 at 357.

respectively. Following the *Laṅkāvatāra*, to a Buddha's enlightened insight all things are unborn. "Why? Because they have no reality, being manifestations of Mind itself."⁵¹² All things are false, erroneous imaginings, like horns on a hare or a horse, whereas, in fact, "birth is no-birth, when it is recognized that the world that presents itself before us is no more than Mind itself."⁵¹³ As with Teilhard's unfolding, albeit atomistic or monistic, universe, in which distinctions like *without* and *within* have proved increasingly meaningless, Yogācāra Buddhism's insight into fundamental no-birth, which does not belong to the delusory realm of dualistic discriminations, is in harmony with the Hua Yen's characterization of a Buddha's universe (*dharmadhātu*, lit. basis of things) as a net "hung by some cunning artificer in such a manner that it stretches out infinitely in all directions." Following Francis Cook, the artificer of this, Indra's jewel net, "has hung a single glittering jewel in each "eye" of the net, and since the net itself is infinite in dimension, the jewels are infinite in number. There hang the jewels, glittering like stars of the first magnitude, a wonderful sight to behold. If we now arbitrarily select one of these jewels for inspection and look closely at it, we will discover that in its polished surface there are reflected *all* the other jewels in the net, infinite in number. Not only that, but each of the jewels refelected in this one jewel is also reflecting all the other jewels, so that there is an infinite reflecting process occurring."⁵¹⁴ Hence numerous Zen-related expressions like: One in All, All in One⁵¹⁵ (一即一切, 一切即一); the ten thousand things are of one Suchness⁵¹⁶ (万法一如); the deep mystery of one Suchness⁵¹⁷ (一如体玄); the ten thousand things are not apart from one's nature⁵¹⁸ (一切万法は自性を離れず); one mote contains innumerable phenomena, and, one thought, billions of worlds⁵¹⁹ (一塵、万象を含み、一念、三千を具す); or, again, "one slash cuts into one piece."

The latter "one slash [of the sword] cuts into one piece"⁵²⁰ (一刀一断) was an expression used by Zen Master Dōgen, but what sort of sword is it that slashes the many into one at every swing? In iconographic presentations, the lion-mounted Dhyani-Bodhisattva Mañjuśrī, the reification of Wisdom, holds a book (the *Prajñāparamitā*) in his left hand and a sword (*khadga*) in his right, the latter intended to represent *prajñā*, and it is *prajñā*

⁵¹² *The Lankavatara Sutra* *supra* Note 127 at 55-56.

⁵¹³ *Ibid.* at 96.

⁵¹⁴ Francis H. Cook, *Hua-yen Buddhism* (Delhi: Sri Satguru Publications, 1994) at 2.

⁵¹⁵ *Issoku issai, issai soku ichi.*

⁵¹⁶ *Banbō ichinyo.*

⁵¹⁷ *Ichinyo taigen*

⁵¹⁸ *Issai manbō wa jishō o hanarezu*

⁵¹⁹ *Ichijin, banzō o fukumi; ichinen, sanzen o gusu.*

⁵²⁰ *Ittō ichidan. Zen Sand* *supra* Note 13 at 104.

or Transcendent Wisdom which functions to cut into one piece. In *The Essence of Buddhism*, D.T. Suzuki explained it thus: “the fundamental idea of Buddhism is to pass beyond the world of opposites, a world built up by intellectual distinctions and emotional defilements, and to realise a spiritual world of non-distinction, which involves achieving an absolute point of view. Yet,” Suzuki cautioned, “the Absolute is in no way distinct from the world of discrimination, for to think so would be to place it opposite the discriminating mind and so create a new duality.” To avoid creating a new duality and the follow-on error of a higher synthesis, *ad infinitum*, it must be recognized that the Absolute “is in the world of opposites and not apart from it,”⁵²¹ and it is just that insight which is the great activity of cutting into one piece.

In the discussion on Zengo 21 (*byaku nenzoku, q.v.*) it was noted how Zen Master Linji (Rinzai), the “daylight robber,” told his congregation of monks that sometimes he removed the person and not the environment, and that sometimes he removed the environment and not the person. In his sermons on Linji’s *Recorded Sayings*, Shin’ichi Hisamatsu explained that taking away the person is the absolute world and taking away the environment is the absolute self, and that the absolute self “is the “one” in “the ten-thousand things return to one” while the absolute world is the ten-thousand things in “to what place does the one return? The one returns to the ten-thousand things.”⁵²² From a training perspective, taking away the environment is akin to the Vedantic *asamprajñāta samādhi*, whereas taking away the self constitutes *samprajñāta samādhi*, two modes of *samādhi* which can be characterized as *savikalpa* or “accompanied with discriminatory thought-formations.” Linji’s further statement that sometimes he takes away both the self and the environment may be likened to *nirvikalpa samādhi* or “equilibrium unaccompanied with discriminatory thought-formations.” Emerging from the Great Death, stepping forward from the top of a hundred-foot-pole, or, body and mind dropped off, all point to bringing *Nirvikalpa samādhi* to life. One must be reborn fully-armed, a Mañjuśrī, freely wielding the great sword of Transcendent Wisdom, ever ready to slice and dice the world of multiplicity into one piece. With no further need to remove either person or the environment, for the likes of a Linji or a Mañjuśrī, daylight robbery becomes an act of sheer joy.

一合相不可得

The merging of all into one – this cannot be grasped.⁵²³

⁵²¹ *The Essence of Buddhism supra* Note 57 at 18.

⁵²² *Hisamatsu’s talks on Linji supra* Note 260 at 123.

⁵²³ *Ichi gōsō fukatoku. Zen Sand supra* Note 13 at 226.

和敬清寂

Zengo: *Wa-kei-sei-jaku*.

Translation: Harmony, respect, purity and tranquility.

Source: Tea Patriarch Murata Jukō.

Traditionally referred to as the law, norm, essence or root of the Way of Tea (*Chadō*), the four characters *wa-kei-sei-jaku* are expressions of great importance to *Chadō*. Following the example of the *shitai* or Four Truths of Buddhism (viz. suffering, its cause, its extinction and the path thereto), my honoured teacher, the late Shin'ichi Hisamatsu, called these four characters the “Four Truths of The Way of Tea” (*chadō no shitai*). (*Tai* or Truth means an unchanging datum, and the Four Truths are basic principles of Buddhism to describe the working of causality in the dual realms of delusion and enlightenment.)

It is widely held that it was the founding Patriarch of Teaism, Murata Jukō (1422-1502) who first formulated the expression *wa-kei-sei-jaku*. It is recorded in Yabunouchi Chokuchin's (1678-1745) *Tales of the Original Tradition of Tea* that during the time of the eighth generation Ashikaga Shogun, Yoshimasa (1444-1473), Jukō had said that *wa-kei-sei-jaku* should be the purport of a Tea Gathering (*chakai*). Jukō popularized and simplified the hitherto aristocratic style of Tea, and placed greater emphasis on its inner, spiritual aspect than on outer forms. It is because he practiced Zen at Daitoku-ji Temple under Zen Master Ikkyū that Tea became a Zen matter. It is said that he always hung a scroll that he had received from Zen Master Ikkyū, written by the eminent Song dynasty Zen Master Yuanwu Keqin (1063-1135), author of the famous *Blue Cliff Record*, and strove to practice Mind Tea (Zen Tea) before it. Jukō's Zen Tea was transmitted to, and brought to completion on the basis of *wa-kei-sei-jaku* by, the Tea Saint Sen no Rikyū (1521-1591), but here I would like to discuss Tea as Zen. (I discuss the relationship between Tea and Zen in Zengo 52, *Cha-Zen Ichi-mi*.)

Wa, meaning “mild” (*nagoyaka*), “soften” (*yawaragu*) and “peaceful” (*odayaka*), is used in compound words like *wagō* (concord), *wadō* (harmonious), *chōwa* (accord), *waraku* (peace and harmony), and *wajun* (civil and obliging). Prince Shōtoku (572-621) said (in *The Seventeen-Article Constitution*) that “harmony (*wa*) is to be valued,” stressing that within human relations it is harmony that is most essential. This spirit of harmony is the root of morality, without which society would be chaotic, and there could be no hope for peace. Harmony (*wa*) must not only be in external forms; one must also seek for peace (*wa*) of mind. That is to say, setting aside feelings of hatred, guilt, anger and greed, for the first time your mind will be in a state of peace and harmony (*waraku*).

Expressing this in Buddhist terms, it is the state of mind of having removed the Three Poisons (*san-doku*) of greed (*ton'yoku*), anger (*shinni*) and stupidity (*guchi*), which are at the root of those mental afflictions (*klesha*: vexations) that impede one's practice. In the Way of Tea, too, both host and guest must free themselves of depraved thoughts and be well at ease. *Wa* is an important virtue that is indispensable in human relationships, but there must be more than *wa* alone. *Wa* must include respect (*kei*). *Wa* and *kei* are of one, undivided body, and Buddhists show respect for the compound phrase *wa-kei*.

In Buddhism there are what are variously called the *Roku-wa*, *Roku-wagō* or *Roku-wakyō*, all with reference to a pure monastic who practices the *Roku-wakyō* or Six Harmonies.

The Six Harmonies are six rules that monks practice that lead to mutual concord, love and respect. The Six Harmonies are of the following six types.

- i. Harmony, love and respect in shared maintenance of the commandments.
- ii. Harmony, love and respect in shared maintenance of correct views.
- iii. Harmony, love and respect in shared fulfillment of correct practice.
- iv. Harmony, love and respect in physical acts of great mercy and compassion. (This and the following two Harmonies deal with harmony, love and respect in the conduct of great mercy and compassion in body, word and mind.)
- v. Harmony, love and respect in verbal acts of great mercy and compassion.
- vi. Harmony, love and respect in volitional acts of great mercy and compassion.

The Six Harmonies are also practiced in the Way of Tea, where there must be mutual harmony and respectful affection.

Kei means to be prudent (*tsutsushimu*) [in one's own conduct] and to esteem (*uyamau*) [others]. One is to respect others while being reserved in one's own words and deeds. "To esteem" others is to respect their character and rights, in other words, it is that respect for human life and dignity which is the fundamental spirit of democracy. While it is of great importance to respect others, that by itself cannot be called *kei*. Not only human beings, one must have a spirit of respect that embraces ourselves and all things.

Kei is explained with the usual or general sense of "to esteem" others, but it has a deeper meaning. *Kei* refers to concentration of mind (*senshin*), in Buddhist terms, *samādhi*, a cognitive state (*shinkyō*) of undivided attention (*isshin-furan*), free of worldly thoughts (*zatsunen*) or delusions (*mōsō*).

Within Confucianism, the likes of the Song dynasty Confucian scholar Zhu Huian (1130-1200), who formulated the Shushi (Zhuzi) school of Confucian studies found in Japan, and particularly [his disciple] Cheng Yichuan (1107-1182), also of the Song dynasty, described *kei* (Ch. *jing*) as "concentration on one thing without

distraction” (*shuitsu museki*). In the jargon of the Zen school that is the same as the expression *shuitsu muteki* or “one aim without distractions” (found in Shigetsu E’in’s (1689-1764) *Impossible Words to Explain Dongshan’s Five Ranks*).

“Concentration on one thing” and “one aim” both denote absorption though concentration of the mind. *Seki* (or, *teki*) means “to go,” or, “to proceed to,” so *museki* (or, *muteki*) denotes the mind’s not chasing after externals. In that way, [Cheng Yichuan’s] *shuitsu museki* is to concentrate the mind to a singularity and become one with things, pure in heart. In Buddhism, that is called *jō*⁵²⁴ (Ch. *ding*), and is the *shuitsu muteki* of the Zen school. It is also that which is called *jing* (J. *kei*) in the Cheng-Zhu (Tei-Shu) school (of Cheng Yichuan and Zhuzi). Their elucidation of *jing* [meaning “earnestness” or “seriousness”] is of something more internal, intrinsic or fundamental [than mere “respect”]. In the Way of Tea, not stopping at simple *kei*-respect for persons and things, one must arrive at an inward state of mind which is that one step deeper “concentration on one thing without distraction.” It goes without saying that to practice Zen is to work seriously on *kei* as [no different from] *shuitsu museki* (i.e. *samādhi*).

Sei is used in compounds like *seijō* (purity), *seiketsu* (cleanliness), *seijō* (pure and tranquil), *seijun* (purity), *seiyū* (pure and mysterious), *seisō* (cheerful) and *seimei* (clean and bright), and it means pure (*kiyoi*), quiet (*shizuka*), cool (*suzushii*) and bright (*akiraka*). Not just things, the mind too must be clean and pure. Not only must we be unsullied physically and morally but, free of idle thoughts and worries, we must possess invigorating stillness and calm in word and deed. We must be pure in both body and mind but it must not be “mere *sei*” (purity), but rather *Sei*-Purity from an absolute perspective (*kyōi*) that transcends the opposition of purity and impurity (*seidoku*), or the realms of the Buddhas and that of ordinary human beings (i.e. the pristine and the impure, or, sullied). In that way, real *Sei* is the Purity of primordial, absolute *Sei* transcending the *sei* of purity. “Purity” in the Zen school is said of that which goes beyond discriminating concepts. Though needless to say with respect to the main guest (*shōkyaku*), in the Way of Tea, too, there must be real *Sei* in all things and the environs, not mere *sei*.

Jaku is the *jaku* of *seijaku* (silent, still, quiet), *kanjaku* (quiet, tranquility), and *yūjaku* (quiet, sequestered), and it means quiet (*shizuka*), lonely (*sabishii*) or peaceful (*yasuraka*). Although *jaku* is generally explained in those terms, it has a deeper meaning still. The ordinary *jaku* of “quietness” (*sei*) is contrasted with “noisy” (*sawagashii*) and does not escape the confines of relativity. Merely contrastive *jaku*, where there is or is no *jaku*, cannot be called “real *Jaku*.” It is the *Jaku* of our absolute nature, transcending relative *jaku*, that we must seek. It must be no other than that *Jaku* expressed in Buddhism in terms such as *jakujō* (quiescence, or, *śānta*), *jakumetsu* (tranquil and extinguished, i.e. *nirvāṇa*) and *kūjaku* (empty and tranquil). Ultimately, it corresponds to Buddhism’s fundamental notion of Emptiness (*Kū*) and Zen’s Nothingness (*Mu*).

⁵²⁴ *Dhyāna* or *samādhi*.

Emptiness and Nothingness are not relative, opposed to being (*u*), but are of an absolute nature that transcends being versus nothingness, or being versus the void. *Jaku* in an absolute sense beyond opposites is real *Jaku*, and that which is eternal tranquility (*jōjaku*), emptiness and tranquility (*kūjaku*) or nirvāṇa (*jakumetsu*). It is that very *Jaku* that is the foundation of Buddhism, the true essence of Zen, and that is also the stage that the Way of Tea must achieve.

I have commented on *wa-kei-sei-jaku* above, but these could also be divided into and examined as two compounds: *wa-kei* and *sei-jaku*. However, in the end, I think that viewing *wa-kei-sei-jaku* as an integrated, four-part ethical code best hits the mark. One could say that, basically, this *wa-kei-sei-jaku* resolves to the single character *jaku*. *Wa-kei-sei-jaku* is a norm for the Way of Tea, but being in no small measure religious, it can also be considered a Buddhist expression, particularly of the essence of Zen. For that reason, the Way of Tea is also known as Zen Tea and Mind Tea. It is because Tea and Zen share that kind of very deep relationship that it is said “Tea and Zen are of one flavour” (Zengo 52). It is because the culmination of the Way of Tea comports with Zen that it must be tasted appreciatively with one’s Zen Mind.

COMMENT

“Ānanda, the beloved disciple of the Buddha, said to the Master: ‘Half of the holy life, O Lord, is friendship with the beautiful, association with the beautiful, communion with the beautiful.’ ‘It is not so,’ said the Master. ‘It is not half of the holy life; it is the whole of the holy life’.”⁵²⁵

In his essay on “The Nature of Sadō Culture,” Shin’ichi Hisamatsu wrote that “sadō culture is one of the first things to which scholars and learned men of the West turn their attention when going about a serious study of Japanese culture.”⁵²⁶ That is because the practice of *sadō*, the Way of Tea (茶道), also pronounced *chadō*, “has a synthetic cultural unity which cannot be found in other fields. It not only includes art, ethics and morality, philosophy, but even religion, in short, all manner of different aspects of culture. It absorbs all of these into one cultural system.”⁵²⁷ Indeed, Tea Masters inevitably become students of gardening, architecture, ceramics, metal and woodwork, lacquerware, fabrics, painting and calligraphy, poetry, Buddhist philosophy, history, traditional cuisine and more.

⁵²⁵ *Samyutta Nikāya* V.2., as quoted by S. Radhakrishnan in *The Principal Upaniṣads* *supra* Note 105 at 271-272.

⁵²⁶ Shin’ichi Hisamatsu, “The Nature of Sadō Culture” (October, 1970) ns 3:2 *The Eastern Buddhist* 9 at 9.

⁵²⁷ *Ibid.*

At first, secular tea parties were rocouous affairs rife with drinking, gambling and much merry-making, but under the sobering influence of Buddhist ideals, the likes of Murata Jukō, Takeno Jō'ō, and Sen Rikyū transformed the service of tea into a path or Way (道, Tao) to achieve and to express an enlightened state of mind. For the practical purpose of utilizing Tea praxis to cultivate the mind, harmony, respect and purity foster “concentration on one thing without distraction” (*shuitsu museki*, 主一無適: equivalent to *aikāgrya* or *dhāranā*, concentration on one object, in Sanskrit) which may, in time, mature into tranquility, itself a synonym for *nirvāṇa*. In a sense, then, the purport of harmony, respect and purity is to be found in *shi* (止) or ‘stopping’ (*śamatha*), and *kan* (観) or ‘penetrating’ (*vipaśyanā*), which are preliminary to the tranquility of *nirvāṇa*. Just as it is impossible to see to the bottom through the waves and mud of a restless lake, it is impossible to perceive the mind-ground (*shinji*, 心地) or Formless Self (*musō no jiko*, 無相の自己) without the mental focus which is *shi-kan* (止観), i.e. *śamatha-vipaśyanā*, manifest in Tea as harmony, respect, purity and tranquility.

In the same essay on Sadō culture, Dr. Hisamatsu isolated seven characteristics of Zen Tea with which to represent the Tea Masters’ aesthetic insight into the Buddha’s universe (*dharmadhātu*). Hisamatsu’s list consists of asymmetry (*fukinsei*, 不均齊), simplicity (*kanso*, 簡素), sublime austerity (*kokō*, 枯高; lit. withered and lofty), naturalness (*shizen*, 自然), profound subtlety (*yūgen*, 幽玄), unworldliness (*datsuzoku*, 脱俗), and tranquility (*seijaku*, 静寂), but, he cautioned, these characteristics “are not combined together deriving from various separate sources, they all spring from one original source” which is *mu* (無) or Nothingness. “This *mu* is indeed the creative source which has made Japanese sadō culture. *Mu* is the creative subject which has created sadō culture by drinking tea as an essential moment....When *mu* comes to life in the heart of a man then he becomes a tea-man,”⁵²⁸ he advised.

Of course, many other terms are used to express the characteristics of Zen and Tea aesthetics, most notably *wabi* (侘び). In fact, Hisamatsu’s seven characteristics of Zen Tea could be considered varying facets of *wabi*. The nominal (noun) form of the verb *wabiru* (侘びる), *wabi* is commonly used to convey a sense of loneliness, disappointment, wretchedness, poverty, failure and misery, but in Zen Tea it is used in a sense Christ intended at his Sermon on the Mount when he instructed “blessed are the poor in spirit: for their’s is the kingdom of heaven.” Attributed to Jakuan Sōtaku of the Eastern Capitol and published in 1828, the *Zen Tea Record* said of the *wabi* spirit: “*wabi* means that even in straitened circumstances no thought of hardship arises. Even amid insufficiency, you are moved by no feeling of want. Even when faced with failure, you do not brood over injustice. If you find being in straitened circumstances to be confining, if you lament insufficiency as privation, if you complain that things have been ill-disposed

⁵²⁸ *Ibid.* at 17.

– this is not wabi. Then you are indeed destitute.”⁵²⁹ Thus, *wabi* is not confined to ‘making-do’ with the insufficient, or taking pleasure in the rusticity of a piece of Bizen- or Iga- or Shigaraki-ware, but is an expression of the inner spirit of the tea man, satisfied with the insufficient, become an old gimlet, wizened through years of tea practice and Zen meditation. The *wabi*-mind penetrates to the very heart of what it means to be human - naked and alone, solitary but not lonely – and fosters attention to the natural asymmetries of an Oribe or Raku ware tea bowl; the rough simplicity of an isolated thatched hut in autumn; the purity of a spring which quietly comes on forever in that bit of green poking out from under the snow, visible to all who would stop (*shi*, 止) and look (*kan*, 観); and, the unworldly solitariness of a single crow perched on a barren branch.

見ワタセハ
花モ紅葉モ
ナカリケリ
浦ノトマヤノ
秋ノタグレ

I look around
And no flowers or crimson leaves I see
At twilight in autumn
Near this reed-thatched hut
Alone by the shore.⁵³⁰
- a verse by Fujiwara Teika (1162-1241) favoured by Rikyū’s teacher, Takeno Jō’ō

花をのミ
待つらん人に
山ざとの
雪間の草の
春を見せばや

To those who await only cherry blooms
I would show the spring in grassy patches
Amid the snow of a mountain village.⁵³¹

⁵²⁹ Dennis Hirota (tr.), “The Zen Tea Record: *Zencharoku*” in *Wind in The Pines* supra Note 482 263 at 275.

⁵³⁰ *Miwataseba/hana mo momiji mo/nakarikeri ura no tomaya no/ aki no yugure.*

⁵³¹ *Hana o nomi/matsuran hito ni/yamazato no/yukima no kusa no/haru o misebaya.*

– a verse by Fujiwara Ietaka (1158-1237) favoured by Sen Rikyū⁵³²

枯枝に
烏のとまりけり
秋の暮

On a withered branch
A crow is perched.
An autumn evening.⁵³³
- Matsuo Bashō

Lokesh Chandra saw Bashō's crow as an instantiation of *sabi* (寂び), the stark beauty of the imperfect, the faded, the rustic, and the lonely, and he linked *sabi* to the Sanskrit term *vivikta* meaning solitude, a lonely place or pureness.⁵³⁴ Nevertheless, *sabi* too can be viewed as a complementary aspect of *wabi*, and it was with a *sabi-wabi* sentiment that Yoshida Kenkō (1283-1350) asked, “are we to look at cherry blossoms only in full bloom, the moon only when it is cloudless? To long for the moon while looking on the rain, to lower the blinds and be unaware of the passing of the spring – these are even more deeply moving. Branches about to blossom or gardens strewn with faded floweres are worthier of our admiration. Are poems written on such themes as “Going to view the cherry blossoms only to find they had scattered” or “On being prevented from visiting the blossoms” inferior to those on “Seeing the blossoms”? People commonly regret that the cherry blossoms scatter or that the moon sinks in the sky, and this is natural; but only an exceptionally insensitive man would say, “This branch and that branch have lost their blossoms. There is nothing worth seeing now.”⁵³⁵

Regarding what it is that tea practitioners actually practice, a tea ceremony is often part of what is called a “tea event” or *chaji* (茶事). A *chaji* is the presentation of tea and a meal to a small group of people. While there are a variety of *chaji*, the standard upon which

⁵³² Sen Rikyū's thoughts on the verses by Teika and Ietaka are discussed in section 33 of the *Oboegaki*. See *Memoranda of the Words of Rikyū supra* Note 110 31 at 41-42. The translations here differ slightly from those provided by Dennis Hirota.

⁵³³ *Kare eda ni/karasu no tomari-keri/aki no kure.*

⁵³⁴ Lokesh Chandra, “Dhyāna to Zen” in *Cultural Horizons of India, volume 1* (New Delhi: International Academy of Indian Culture and Aditya Prakashan, 1990) 312 at 317.

⁵³⁵ Donald Keene (tr.), *Essays in Idleness: The Tsurezuregusa of Kenkō* (New York & London: Columbia University Press, 1967) at 115.

they are based is the noon-chaji (*shōgo no chaji*, 正午の茶事). It is therefore the noon or *shōgo-chaji* which will be discussed here.⁵³⁶

Guests to a *chaji* will arrive to find the front gate of their host's residence ajar and the area around the front watered-down, as though a brief, refreshing shower has restored life-energy to the whole area. This is the sign that the host is prepared. The guests will let themselves in through the front gate, and will then proceed to the front entrance where they will put on Japanese-style white socks (*tabi*, 足袋). Then, with the aid of an assistant, or following the trail of a series of sliding doors left slightly ajar, the guests will find their way to the waiting room. There they will be served *osayu* (お白湯), literally "white hot water," where 'white' implies purity. The *osayu* is a sample of the water which the host has obtained for use later in the preparation of the tea. While it is hoped that the guests will be able to enjoy the water in its natural state, nowadays tiny balls of crispy rice seasonings are often added for flavour. Unless otherwise specified in the invitation, the guests will then decide amongst themselves who will act as *shōkyaku* (正客) or principle guest, and the related matter of the order in which they will proceed to the tea hut (*chashitsu*, 茶室), *shōkyaku* first.

Having finished the *osayu* and having determined their seating order, the guests proceed to the outdoor waiting-arbor where they can enjoy a view of the tea garden and await their host. The garden itself is called *roji* (露地), meaning 'dewy ground.' This phrase derives from a parable in the *Lotus Sūtra* wherein it is said that the Buddha used a handful of golden-coloured leaves to entice some children to leave the danger of a burning house for the safety of the 'dewy ground.'⁵³⁷ Hence the *roji* represents nothing less than a passage to the pure and tranquil Buddha-realm, free of desire and worldly strife.

When the host eventually appears, the guests all stand and exchange a silent bow of greeting with him or her. The host then returns through the middle gate to the inner garden where the tea hut is located. Shortly thereafter, the guests proceed one at a time through the *roji* towards the stone water basin with the feeling that they are shedding their

⁵³⁶ Unless indicated otherwise, the following description of the standard-noon *chaji* is based on and borrows liberally from the description provided in the following publications of the Urasenke school of Tea in Kyōto: (i) "*Temae: Chaji – The Machiai and Roji*" Chanoyu: Tea and The Arts of Japan 11 (1970) 60; (ii) "*Temae: Chaji – Kaiseki*" Chanoyu: Tea and The Arts of Japan 12 (1976) 27; (iii) Allan Palmer, "*Temae: Chaji – Shozumi*" Chanoyu Quarterly: Tea and The Arts of Japan 13 (1976) 65; (iv) Allan Palmer, "*Temae: Chaji – Koicha*" Chanoyu Quarterly: Tea and The Arts of Japan 14 (1976) 65; (v) Allan Palmer, "*Temae: Chaji – Usucha*" Chanoyu Quarterly: Tea and The Arts of Japan 15 (1976) 65; and, (vi) Allan Palmer, "*Temae: Chaji – Conclusions and Variations*" Chanoyu Quarterly: Tea and The Arts of Japan 16 (1976) 71. Also used were a series of three articles by Sojin Ishikawa called "An Invitation to Tea" published in volumes 11 (at 54), 13 (at 27), and 16 (at 65) of the cited Quarterly publications.

⁵³⁷ A.L. Sadler, *Cha-no-yu: The Japanese tea ceremony* (Rutland, Vermont & Tokyo, Japan: Charles E. Tuttle Company, 1970) at 19.

worldly selves and egotistical concerns. The guests are guided on their way to the basin by the so-called *sekimori-ishi* (関守石) or ‘detaining stones.’ These are stones about the size of a fist, tied with a black cord. In the past, travellers on the Hokuriku and Tōkai Highroads were subject to examination at various barriers along the way (Zengo 3). The officials at the barriers were known as *seki-mori* (barrier-keepers or detainers), a term which tea-men eventually adopted for the stones set on the path in the tea garden to prevent their guests from going the wrong way. At the water basin, the guests will rinse their hands and mouth in preparation for entering the tea hut. This is a symbolic purification which probably derives from the emphasis on purity found in Japan’s indigenous faith, Shintoism. Having thus purified themselves, the guests proceed to the crawling- or wriggling-in (*nijiriguchi*) entrance to the hut. At its name suggests, this entrance is quite small, usually about 66cm high by 60cm wide. The size of the entrance contributes further to the sense of isolation from the mundane world. In times past, it also meant that entrance was impossible while wearing a sword or while clad in armour, and ensured that all who entered must bow their head, regardless of rank or social status. According to the *Matsuya Diary* (*Matsuya Nikki*), Sen Rikyū developed this entrance recalling the crawling exit he experienced on a boat trip from Ōsaka to Hirakata.⁵³⁸

Crossing the floor of the small, nine-foot square tea hut, the guests will make their way to the alcove where is displayed a hanging scroll specially chosen by the host to set the mood for the occasion. The *Record of Nambō* states that “no utensil ranks with the scroll in significance. Contemplating it both guest and host can attain wholeness of mind and realization of the Way in Chanoyu-samadhi. Calligraphy of Zen monks are foremost among scrolls. With veneration for what is written, one savors the virtue of the calligrapher, of practitioners of the Way, of the Patriarchs.”⁵³⁹

Once the guests have assembled and greetings have been exchanged, the host will serve a meal called *kaiseki* (懷石), literally ‘heated stone.’ This term derives from the Buddhist monks’ practice of placing a heated stone inside the folds of their robes near the stomach to ward off the pangs of hunger during meditation. That it is to be a light meal is also indicated in the following well known quote from the *Record of Nambō*. “Chanoyu of the small room is above all a matter of practicing and realizing the Way in accord with the Buddha’s teaching. To delight in the splendor of dwelling or the taste of a sumptuous meal belongs to worldly life. There is shelter enough when the roof does not leak, and food, when it keeps one from starving. This is the Buddha’s teaching and the fundamental intent of Chanoyu. The practitioner brings water, gathers firewood, and boils the water. Making tea, he offers it to the Buddha, serves it to others, and drinks himself. He arranges

⁵³⁸ John Clark (tr.) *Tea Ceremony* by Kaisen Iguchi (No. 31 of Hoikusha’s Color Books Series) Osaka: Hoikusha Publishing Co., Ltd., 1975 at 17.

⁵³⁹ Quoted in “Zen Calligraphy and Paintings of The Southern Sung and Yuan Dynasties,” Urasenke Newsletter (Konnichian, Kyoto, Japan: Spring 1981, No. 24).

flowers and burns incense. In all of this, he takes for model the acts of the Buddhas and patriarchs. Beyond this you must come to your own understanding.”⁵⁴⁰

After the meal, the host will build up a charcoal fire in the hearth. There are two kinds of hearth: a portable kind (*furo*, 風炉) which originally came from China, and a sunken kind (*ro*, 炉) set into the floor in the form of a square pit. The portable hearth is used during the warm half of the year, and the firepit during the cold half. Prior to the guests’ entry into the tea hut, the host will have placed three pieces of burning charcoal (*shitabi*, 下火) in the hearth upon which the charcoal fire is to be built up. It takes practice to place the charcoal in the hearth. Sen Rikyu said, “charcoal, though placed exactly according to teachings is dead charcoal if it does not boil the water.”⁵⁴¹ The first charcoal ceremony (*shozumi*, 初炭) is followed with the serving of a sweet to each guest, after which the guests leave the hut to stretch their legs and take a short break.

During the guests’ absence the host will clean the room and replace the hanging scroll with a simple tea-flower (*chabana*, 茶花) arrangement. Tea-flower arrangements differ from *ikebana* (生け花, living-flower) arrangements well-known outside of Japan. Sen Rikyū’s tea-flower maxim was “arrange the flowers as you would find them in the field.” This is quite a different attitude from that found in *ikebana* arrangements. According to Tanaka Sen-ō, the different attitudes of the two schools of thought are reflected in their respective terminologies. For instance, *ikebana* practitioners use the term *ikeru* (生ける) meaning “to arrange (the flowers),” whereas *chabana* practitioners say *ireru* (入れる) meaning “to let (the flowers) in.” Also, in *chabana*, the container is called *hana-ire* (花入れ) which means a container in which flowers are placed, rather than *hana-ike* (花生け) used in *ikebana* to mean a container in which flowers are arranged. In *chabana*, the arrangement should not detract from the vase, nor the vase from the flower. A harmonious effect is desirable. In *ikebana*, however, the vase is rarely of any interest, the emphasis being on the arrangement and the theme it is designed to express.⁵⁴²

When the host is prepared, he or she will signal the guests with a gong. The gong will be beaten seven times in the following order.

BIG SMALL BIG-SMALL
MEDIUM-MEDIUM BIG

⁵⁴⁰ Sen Sōshitsu, “What is Chado: *Chado towa nanika*” Urasenke Newsletter (Konnichian, Kyoto, Japan: Winter 1980, No. 23).

⁵⁴¹ “Rikyu Hyakushu: One hundred poems of Sen Rikyu” Urasenke Newsletter (Konnichian, Kyoto, Japan: Summer 1986, No. 45).

⁵⁴² Sen’ō Tanaka, *The Tea Ceremony* (New York: Harmony Books, 1977) 145-8.

When the number of guests is small, however, the gong will be beaten five times.

BIG SMALL

MEDIUM-MEDIUM BIG⁵⁴³

The second entry (*goza*, 後座) of the guests into the tea hut is considered to be the positive one. Consequently, the outside bamboo blinds covering the windows will be removed by an assistant, usually just as the host places the water ladle on the lid rest with an audible sound and everyone bows. So begins the thick-tea ceremony, the most formal event of the day. “Thick” refers to the consistency of the tea, which is something like warm molasses, though bitter. The tea is produced by grinding the tea leaf into a fine powder which is then infused into the water directly with the aid of a special bamboo whisk. Thick-tea (*koicha*, 濃茶) can be contrasted to thin-tea (*usucha*, 薄茶). Thick-tea is prepared by kneading, thin-tea by whisking. The difference in consistency is attributed to the selection of the leaves that go into their production. As for the actual presentation of a cup of tea, there are virtually an unlimited number of possibilities, depending on things like the utensils involved. Nevertheless, any single tea presentation can be divided into an opening, a middle and a closing section. In the opening portion of the ceremony, the host will bring the utensils into the room, set them up and purify them in the presence of the guests. Here, “purify” refers to the ritualized act of wiping and washing the utensils. Then, in the middle portion of the ceremony, the tea itself is served to the guests. Finally, in the closing portion, the utensils are removed from the room.

After the thick-tea ceremony, the fire is rebuilt (*gozumi*, 後炭), and a tobacco tray is set out. Regardless of the fact that the tobacco tray is not actually used for smoking, since that would disrupt the atmosphere, it is the sign for relaxation. When the hot water is ready, sweets are served, and the host performs a thin-tea ceremony. In both charcoal ceremonies and the thick- and thin-tea ceremonies, the guests have an opportunity to examine and ask questions about the utensils used.

Following the completion of their rotating duties, at most morning assemblies to practice *zazen* (座禅, seated meditation) and communicate school news, students enrolled in the three-year program of tea study at Urasenke Gakuen in Kyōto, who are referred to either as *gakuensei* (学園生, resident students) or *kenshūsei* (研修生, research students), will recite their creed. Although it may seem odd to western visitors, such recitations are widely practiced in schools and business institutions in Japan.

ことば

⁵⁴³ Urasenke, *Primer of Cha-no-yu* (Kyoto: Urasenke - undated) at 76.

私達は茶道の真の相を学び、それを実践にうつちて、たえず己れの心をかえりみて、一碗を手にしては多くの恩愛に感謝をさたげ、お互いに人々によって生かされていることを知る茶道のよさをみんなに伝えるよう努力しましょう。

- 一、他人をあなどることなく、いつも思いやりが先にたつように
- 一、家元は親、同門は兄弟で、共に一体であるから誰にあっても合掌する心を忘れぬように
- 一、道を修めなお励みつつも、初心を忘れぬように
- 一、豊かな心で、人々に交わり世の中が明るく暮らせるように

Our Creed

Let us learn the essence of the Way of Tea, put it into practice, tirelessly reflect upon ourselves, be grateful for the bountiful love we receive in a cup of tea, and, knowing that we live with and through each other, strive to show everyone the value of Tea.

With contempt for none, let us always put others first.

United in one body, the Head Master our godfather and fellow pupils our brothers and sisters, let us never forget to respect whomsoever we encounter.

However much we master or hard we strive, let us never lose the mind of a beginner along the Way.

Let us enter society with generosity of spirit and make the world an enlightened place in which to live.

啐啄同時

Zengo: *Sottaku dōji*.

Translation: Simultaneous tapping and pecking.

Source: *Hekiganroku* (*The Blue Cliff Record*): 16.

A parent bird will incubate its eggs, and when the time is right, the fledgling begins to tap ‘*kotsu-kotsu*’ at the shell from within. This tapping at the shell from within is *sotsu*. At the same time, the parent bird will also begin to peck ‘*kotsu-kotsu*’ at the shell from without, which is called *taku*. It is through this tapping at the shell from within by the chick, and pecking at the shell from without by the parent bird that the shell breaks and the fledgling emerges therefrom. The chick’s tapping and the parent bird’s pecking must be done at the same time and place. It will not do if the chick proceeds from within but the parent bird doesn’t proceed from without, or the parent bird proceeds but the chick does not. Accordingly, were the fledgling’s tapping and the parent bird’s pecking to come before or after that right moment, there is nothing more to do but to wait for the chick to die in its shell. The tapping from within and pecking from without must be done simultaneously by both, without mistaking the right moment. It also will not do to have the fledgling and parent proceeding at different places. The *sotsu*-tapping and *taku*-pecking must be applied to the same place without fail. Therefore, it is not only the same time but also the same place that is important. Accordingly, there must be a perfect union of spirit in one body of both the chick that taps from within, and the parent bird that pecks from without.

Sottaku dōji is an extremely important expression that is often used in the Zen school. It is used in the Zen sect to denote the spiritual unity, the oneness without separation (*ittai furi*), that arises between practitioner and teacher. That is because it is only when both breathe with the same breath that the circumstance is right for spiritual enlightenment. Even when the student’s practice matures, the teacher must be careful to provide the opportunity for enlightenment, and even if the teacher encourages the student’s practice, it won’t do if he doesn’t comply and achieve the desired state (*kyōchi*: consciousness).

The Tang dynasty Zen Master Jingqing Daofu (n.d.) said of *sottaku dōji* and the monk practitioner, that, “in general, those on the Path must have the eye of simultaneous tapping and pecking, and the function of simultaneous tapping and pecking, to deserve to be called patchrobed [i.e. Zen] monks” (*Hekiganroku*: 16). This makes one understand how important *sottaku dōji* is to Zen practice.

This kōan, “Jingqing’s Activity of Tapping and Pecking,” appears in the *Hekiganroku* as a dialogue (*mondō*) between Jingqing and a monk, but because Jingqing always guided his monks with the activity of tapping and pecking, his Zen style was also called “Jingqing’s activity of tapping and pecking,” and it has been used ever since then in the Zen school as a living method to guide student monks. However, the activity of tapping and pecking is not limited to the Zen school. It is present in both life at home and in society, and is indispensable to competitive sports and a variety of other exchanges, not to mention the field of education. With particular reference to the mother-child relationship, Jingqing said, “it is like when a mother bird wants to peck (*taku*) and the chick must tap (*sotsu*), or when the chick wants to tap (*sotsu*) and the mother bird must peck (*taku*)” (*Hekiganroku*: 16).

If the parent makes her intention known and the child responds immediately, it is because of the mother-child bond. This [immediacy] is known as “the instantaneous functioning of tapping and pecking” (*sottaku no jinki*). Within human relationships, if one is without the mental attitude of mutuality, I feel that one will be unable to correctly utilize the stimulus-response interval to mutual advantage. In the Zen school, the instantaneous functioning of tapping and pecking arises from the teacher-student bond, and it was just that which Jingqing likened to the mother-child relationship.

It is said that the Tea-man Kawakami Fuhaku (1716-1807), out of gratitude towards his teacher, Joshinsai, the seventh generation head of the Omote-senke School of Tea, was so concerned for the future of Joshinsai’s orphaned son that he granted him the nom de guerre *Sottakusai*, and he then became the eighth generation child-successor of Omote-senke. In the Way of Tea as well, the activity of tapping and pecking is essential between host and guest.

With regard to his method of teaching, the venerable Confucius remarked in the *Analects* (*Transmissions Plus: Book VII*) that, “I do not ‘open the truth’ (*qi: kei*) to those who are not in ‘agony to learn’ (*fan: fun*), nor ‘help’ (*fa: hatsu*) those who are not ‘anxious to give their own explanation’ (*fei: hi*). If I have presented one corner of the square and they cannot come back to me with the other three, I do not repeat the lesson.”

‘If a student is not bursting with enthusiasm for learning, nor appear to be in agony [at not knowing], I will not enlighten (*keihatsu*) or instruct him. Even if he understands, if he doesn’t try to mumble out something, however difficult to express, I will not provide guidance. For example, if I were teaching about the “square” and presented one corner of it, I would not repeat the lesson if the student could not infer and respond with the other three.’ This is Confucius’s teaching method. Not to mention ordinary schooling, this educational principle of illumination should also be taken into consideration in home education.

The student's eagerness to learn (*fan: fun*) and stammering (*fei: hi*) is the tapping (*sotsu*), and the educator's illumination (*qi: kei*) and assistance (*fā: hatsu*) is the pecking (*taku*). (The compound word *keihatsu* meaning "enlightenment" or "illumination" is from the *Analects*.) Since it is only by means of eagerness and stammering that there can be the enthusiasm to initiate illumination and help, if there is neither eagerness nor stammering, there can be neither illumination nor help (i.e. guidance). "Eagerness and illumination" and "stammering and help" can be called the activity of tapping and pecking. Human affairs are all activities of tapping and pecking, without which, I believe, character building and human nurturing would not go well.

COMMENT

金鷄啄破瑠璃卵
玉兔挨開碧落門

The golden pheasant breaks open the lapis lazuli egg,
The jade rabbit pushes open the blue sky gate.⁵⁴⁴

The attributes of the ideal teacher and student are set out in early Hindu literature, and are not contradicted in any fundamental way in Buddhist practice. For example, Manu (the man), one of the progenitors of mankind and source of the *Manu Smṛiti* (*The Laws of Manu*) said that "of him who gives natural birth and of him who gives knowledge of the Veda, the giver of sacred knowledge [*vidyā*] is the more venerable father. Since second or divine birth insures life to the twice-born in this world and the next,"⁵⁴⁵ and the *Śiva Samhitā* confirms that "only the knowledge imparted by a Guru, through his lips, is powerful and useful.... There is not the least doubt that Guru is father, Guru is mother, and Guru is God even; and as such, he should be served by all with their thought, word and deed."⁵⁴⁶ In fact, the respect offered to teachers of yogic paths by their students has no parallel in western institutions of learning.

When it comes to students, the *Śiva Samhitā* also identifies four categories of aspirant: the mild, the moderate, the ardent and the most ardent. The mild are characterized as "men of small enterprise, oblivious, sickly and finding faults with their teachers; avaricious, sinful, gourmands, and attached helplessly to their wives; fickle, timid, diseased, not independent, and cruel.... With great efforts such men succeed in twelve years." On the other hand, the most ardent (*adhimātratama*) "who have the largest amount of energy, are enterprising, engaging, heroic, who know the śāstras, and are

⁵⁴⁴ *Kinkei takuha su ruri no ran, gyokuto aikai su hekkai no mon.* *Zen Sand supra* Note 13 at 508. Shibayama Zenkei provides *hekiraku* where Victor Sōgen Hori uses *hekkai*.

⁵⁴⁵ Sir John Woodroffe, *Introduction to Tantra Śāstra* (Ganesh & Co., (Madras) Private Ltd., 1969) at 66.

⁵⁴⁶ Rai Bahadur Srisa Chandra Vasu (tr.), *The Siva Samhita* (New York : AMS Press, 1974) at 25.

persevering, *free from the effects of blind emotions*, and, not easily confused, who are in the prime of their youth, moderate in their diet, rulers of their senses, fearless, clean, skilful, charitable, a help to all; competent, firm, talented, contented, forgiving, good-natured, religious, *who keep their endeavours secret*, of sweet speech, peaceful, who have faith in scriptures and are worshippers of God and Guru, who are averse to fritter away their time in society, and are free from any grievous malady, who are acquainted with the duties of the *adhimātra*, and are the practitioners of every kind of Yoga – undoubtedly, they obtain success in three years; they are entitled to be initiated in all kinds of Yoga, without any hesitation.”⁵⁴⁷ The good news for most of us is that, with much effort, there is only a nine-year difference in our arriving at the same point as that most excellent of aspirants, the *adhimātratama*. However, “the first condition of success is the firm belief that it (*vidyā*) must succeed and be fruitful; the second condition is having faith in it; the third is respect towards the Guru; the fourth is the spirit of universal equality; the fifth is the restraint of the organs of sense; the sixth is moderate eating, these are all. There is no seventh condition.”⁵⁴⁸

Confucius hoped that his students would be sufficiently independent and competent that they could infer three corners when provided one, that, like good horses, they would respond even to the shadow of the whip, but the Zen sect advises instead that “拳一明三，猶乖宗旨.”⁵⁴⁹ understanding three when one is raised still goes against the purport of our teaching,” and that “良馬窺鞭已遲八刻：a good horse anticipates the whip but already that’s way too late.”⁵⁵⁰ Why? Because even though one may awaken to a thousand things by hearing only one (一聞千悟⁵⁵¹), it is still necessary to step away from intellection to the immediacy of *sottaku-dōji*. All of the ancient compilations of *kōan* or encounter dialogues between students and students, students and masters, masters and masters and even masters and nonhuman beings, are instances of tapping and pecking, a record of the sparks that fly when blades cross. Consequently, *sottaku-dōji* is essentially a synonym for *ishin-denshin* (以心伝心), Zen’s mind-to-mind transmission.

龍吟雲起 虎嘯風生

The dragon roars and clouds arise,

⁵⁴⁷ *Ibid.* at 55-56.

⁵⁴⁸ *Ibid.* at 26.

⁵⁴⁹ Sueki Fumihiko (ed.), *Hekiganroku: Gendai goyaku (The Blue Cliff Record: A contemporary translation)* v.3 (Tokyo: Iwanami Shoten, 23 March 2001) Case 97 at 282.

⁵⁵⁰ *Ryōme muchi o ukagau mo, sude ni chi hakkoku. Zen Sand supra* Note 13 at 363.

⁵⁵¹ *Ichimon sengo. Book of Serenity: A contemporary translation supra* Note 66 at 339.

The tiger growls and winds blow.⁵⁵²

⁵⁵² *Ryū ginzureba kumo okori, tora usobukeba kaze shōzu. Zen Sand supra* Note 13 at 362.

無位真人

Zengo: *Mu'i shinnin* (*mu'i no shinnin*).

Translation: The True Man without rank.

Source: *Rinzairoku* (*The Record of Linji*).

Together with “the one who has nothing more to do is the true nobleman,” (Zengo 56), “the man of the Way, dependent upon nothing,” and, “Master” (Zengo 13), the “True Man without rank” (*mu'i no shinnin*) is among Zen Master Linji's best known sayings. The “True Man without rank” is also a kōan in the 38th Case of Song dynasty Zen Master Wansong Xingxiu's (1166-1246) *Book of Serenity*, primarily used by the Sōtō Zen sect. This Zengo comes from a sermon found in the *Rinzairoku* that Linji delivered one day to an Assembly of monks, wherein he remarked, “above the mass of red flesh there exists a True Man without rank who is constantly moving in and out of your face [i.e. six sense organs: eyes, ears, nose, tongue, body and mind]. Those of you who have not yet testified to this fact, look! Look!”

The “mass of red flesh” refers to the fleshy, human body, and the “True Man without rank” to the Buddha or Buddha Mind. Zen Master Linji faced the Assembly and explained that ‘there is a True Man without rank in human beings, that is, a resident Buddha, who is always coming and going. People who have not met up with this True Man, humanities original endowment, should waste no time in doing so.’

At that time, a monk asked, “just what sort of thing is the True Man without rank?” At this, Linji stepped down from his seat, grabbed the monk by the chest and pressed him fiercely with “speak, speak,” but the monk was unable to understand. Thereupon, Linji pushed him away and insulted him with, “what a useless shit wiping stick (i.e. dullard, Zengo 18) is this true man without rank,” then returned [to his quarters]. Even at that the monk was unable to understand. Such was the dialogue (*mondō*) between Linji and a monk on the True Man without rank.

The *mu'i no shinnin* is a True Man without any title, but once “without title,” he must be without any discriminations or differentiations whatsoever. Within human society there exists discrimination between saints and sinners, wise men and fools, the poor and the rich, the noble and the ignoble, and the deluded and the enlightened, but this is to be without any such arrayed distinctions. Rather than the absence of discriminations, *mu'i* is their transcendence. It is to have transcended the distinction between saintliness and sin, nobility and ignobility, poverty and wealth, and delusion and enlightenment, and to be without attachment to anything, unrestrained by any external conditions whatsoever. Human beings are [invariably] dependent upon something, or attached to something, but

the True Man without rank is one who is dependent upon nothing, and attached to nothing, and that is what Zen Master Linji called “a man of the Way, dependent upon nothing.” Zen Master Huangbo called this “non-dependence and non-abiding.”

The phrase “True Man” appears in the Chinese classic *Zhuangzi*, and is the same as Zen Master Linji’s “man of the Way,” and “Master,” and Yongjia Xuanjue’s (d. 713) “leisurely man of Tao, beyond learning, inactive,” or the Zen school’s “True Host,” “self-nature is the primordial Buddha,” “self-nature, Buddha,” and “liberated one” (*myōbakuri no hito*) – that are all synonyms. The True Man is also the same as Zhuangzi’s “Spiritual Man,” “Perfect Man,” and “True Gentleman.” In that way, there exist various expressions for the True Man, but all of them refer to the state of freedom without hindrance (*jiyū muge*) of the truly emancipated one, liberated from all shackles.

Because it is the True Man without rank, it is an enlightened one (a Buddha) that exists within the Absolute state, attached to nothing whatsoever. Within this mass of human flesh, there dwells a fully emancipated one, a Buddha, that is always living with you, but whose existence goes by unnoticed by you. For that reason, Zen Master Linji kindly advised, “look, look!” You must always fix your gaze on the Self and come face-to-face with the True Man (the Buddha) that dwells within. We must establish self-awakening and subjecthood like that of the “True Man without rank.” It is said that the ancient Greek philosopher Socrates always held to the maxim “know thyself,” and devoted himself to the pursuit of his True Self (*shinko*) [as should we].

COMMENT

上堂。云、赤肉团上有一無位真人，常從汝等諸人面門出入。未証
捫者看看。

The Master took the high seat in the hall and said, “above the mass of red flesh there exists a True Man without rank who is constantly moving in and out of your face. Those of you who have not yet testified to this fact, look! Look!”

First century Chinese translators of Sanskrit Buddhist texts faced a mountain of conceptual and terminological challenges. However, to translate problematic Buddhist terminology into intelligible Chinese it was sometimes possible to identify similar concepts in indigenous Taoist thought, like that of the fifth century B.C. founder of Taoism, Laozi, or the late-fourth- and early-third-century B.C. Taoist philosopher, Zhuangzi, and then rely on their established terminology. This concept-matching approach to the translation of Buddhist texts came to be known as *ke-yi* (*kakugi*, 格義): “extending the idea.”⁵⁵³ Although the likes of Dao-an (312-85) would spearhead efforts to

⁵⁵³ Kōgen Mizuno, *Buddhist Sutras: Origin, development, transmission* (Tokyo: Kōsei Publishing Co., 1982) at 48.

get away from the textual distortions which this practice invited,⁵⁵⁴ the Chan (Zen) sect remained comfortable with the Taoist flavour of many early Buddhist interpretations, such as identifying the central Mahāyāna concept of *Śūnyatā*, the Void, with the Nothingness (*wu*, 無) of Taoism, and clearly Linji had no problem using the Zhuangzian term “True Man” (*zhenren*, 真人) to refer to the innate Buddha Nature, or even in extending its use to embrace the Enlightened One himself.

弄得死蛇成活龍

He played with a dead snake and turned it into a live dragon.⁵⁵⁵

“The True Man of ancient times,” according to the *Zhuangzi*, “did not rebel against want, did not grow proud in plenty, and did not plan his affairs. A man like this could commit an error and not regret it, could meet with success and not make a show. A man like this could climb the high places and not be frightened, could enter the water and not get wet, could enter the fire and not get burned.” He “slept without dreaming and woke without care; he ate without savoring and his breath came from deep inside. The True Man breathes with his heels, the mass of men breathe with their throats. Crushed and bound down, they gasp out their words as though they were retching. Deep in their passions and desires, they are shallow in the workings of Heaven.”⁵⁵⁶ The details of Taoist yoga aside, the man who breathes with his heels is one in whom the Tao (道) circulates freely, and whose body, speech and mind consciously manifests its virtue (*te*, 德), i.e. qualities and power to be and to become. Moreover, “his bearing was lofty and did not crumble; he appeared to lack but accepted nothing; he was dignified in his correctness but not insistent; he was vast in his emptiness but not ostentatious. Mild and cheerful, he seemed to be happy; reluctant, he could not help doing certain things; annoyed, he let it show in his face; relaxed, he rested in his virtue. Tolerant, he seemed to be part of the world; towering alone, he could be checked by nothing; withdrawn, he seemed to prefer to cut himself off; bemused, he forgot what he was going to say.”⁵⁵⁷ Most importantly, the outer marks of the selfless Great Unity (大同) with which the True Man blends are “gentle weakness and humble self-effacement,” while “emptiness, void, and the noninjury of the ten thousand things are its essence.”⁵⁵⁸

By itself the term “True Man” sounds suspiciously essentialist, which would be contrary to the fundamental Buddhist dogma of *muga* (無我) or no-self (*anātman*), but the term

⁵⁵⁴ *Ibid.* at 49.

⁵⁵⁵ *Shida o rō shiete katsuryū to nasu. Zen Sand supra* Note 13 at 279.

⁵⁵⁶ *The Complete Works of Chuang Tzu supra* Note 76 at 77-78.

⁵⁵⁷ *Ibid.* at 79.

⁵⁵⁸ *Ibid.* at 372.

coined by Linji was ‘True Man of no-rank.’ A True Man of no-rank has overcome all dichotomies, and being without characteristics (*musō*, 無相) is beyond the categories of particularity (*svalakṣhaṇa*) and generality (*sāmānyalakṣhaṇa*). Fundamentally unborn, he may appear to have attained *anuttarā samyak saṃbodhiḥ*, the unexcelled complete and perfect awakening of a living Buddha, but in fact he has set aside any conception of having done or obtained anything whatsoever, all such ideations necessarily abandoned in the *śūnyatā*-emptiness of non-being of own-being (*muhōuhōkū*, 無法有法空: *abhāva-svabhāva-śūnyatā*). In this way, Linji’s True Man of no-rank is not other than the True Man described by Zhuangzi who, like the Perfect Man (至人), is without self; like the Spiritual Man (神人), is without merit; and, like the Sage (聖人), is without name.

十字街頭破草鞋

At the busy intersection, a worn-out sandal.⁵⁵⁹

⁵⁵⁹ *Jūji gaitō hasōai*. *Zen Sand* *supra* Note 13 at 278.

一期一会

Zengo: *Ichigo ichi'e*.

Translation: One lifetime, one encounter.

Source: *Satō Ichi'e-shū* (*Anthology of One-time Encounters in Tea*).

The phrase *ichigo ichi'e*, or, “one lifetime, one encounter,” is found in Ii Naosuke's (1815-1860) *Satō Ichi'e-shū*, but it can be traced back to *The Record of Sōji* by Yamanoue no Sōji (1544-1590), who had been a disciple of Sen no Rikyū (1522-1591).

The expression *ichigo* appears in the *Discourses* section of the *Record of Linji*, (in which the Master delivers sermons to the assembly of monks).

Ichigo refers to a single lifetime, the period between the birth and death of a person. Because human beings are repeatedly subject to birth and death in the realms of delusion (sorrow), like the revolving of a wheel, Buddhists refer to the term of life and death as “the wheel of samsāra,” “the wheel of rebirth,” “samsāric transmigration,” and “endless birth and death (samsāra).”

Next, *ichi'e* means “a coming together” and denotes a gathering of people to conduct a Buddhist mass, but it is also used with the sense of a gathering of students under a Master to receive his or her teachings, or the place for an audience at a sermon. In such ways, *ichigo ichi'e* means “but a single encounter (chance) in one lifetime.” The word *ichi* or “one” means “just one time,” that there will never be a return for a second time. There is no more gravely serious a word than this “one.”

Ichigo ichi'e is often said to be the mental attitude or demeanour found in a *Chakai* tea gathering. Yamanoue no Sōji's *Record* states that, “it goes without saying when your host is setting up the utensils or presenting the new year's tea in its storage jar, but even though it may be an ordinary tea gathering, from the moment you enter the *roji* garden until the time you depart, you should respect your host as though this were a ‘once in a lifetime encounter’ (*ichigo ni ichido no e no yō ni*).”

In the *Satō Ichi'e-shū* it is stated that “there is deep significance in a single encounter (*ichi'e*). I speak of the very interactions of *chanoyu* tea practice as *ichigo ichi'e*, such that, however often host and guest may meet, when aware of how this day's meeting can never be repeated, then it is truly a once-in-a-lifetime encounter. From long before the event the host will be concerned with a thousand things, exhausting kindness and sincerity in order that there is naught that is discordant. The guests too must

understand that it will be difficult to meet like this again, and appreciating their host's plan, no detail too trifling, should participate with true sincerity. This is what is meant by *ichigo ichi'e*. Both host and guests, as they should, always and ever never showing any sign of disregard, that is the very mystery of my anthology of one-time encounters.” When holding a *chakai*, the same event will not be repeated, so be aware of how it is a once-in-a-lifetime encounter, be mindful of everything, and sincerely do your very best. That is *ichigo ichi'e*. If you hold the same *chakai* with the understanding that there is no twice-in-a-lifetime, alert to everything, giving no countenance to wilful neglect (indolence), then you will be able to concentrate with your entire body and spirit on the *chaji* tea function.⁵⁶⁰ For Buddhists, the world is a place of impermanence, and the fact that all who meet are destined to part is expressed by *esha jōri*, or, “those who meet must part.” However, since “greetings are the start of farewells,” often said of our everyday lives, means that the same encounter will not happen twice, this attitude, too, is one of *ichigo ichi'e*.

Viewing all circumstances as *ichigo ichi'e* and pouring your whole body and spirit into the same is referred to as “absorption” (*mono ni nari kiru*), or “undivided attention” (*isshin furan*), and is what Buddhists call *samādhi*. *Samādhi* means “composure,”⁵⁶¹ a unified state of mental concentration. I explained Cheng Yichuan's (1033-1107) *shuitsu museki* or “concentration on one thing without distraction” in the section on *wa-kei-sei-jaku* (Zengo 42). Because this refers to the concentration of the mind, it can be understood, in a word, as *ichigo ichi'e*. In *The Single Flavour of Tea and Zen*,⁵⁶² (Zengo 52), in which he describes the real essence of Zen Tea, the Edo era Tea-man, Sen Sōtan (1578-1658), the grandson of Sen no Rikyū, also let it be known that you should “take up the *chaji* as nothing other than an endeavour to seek out your own self-nature. Handling the tea utensils with your one-mind, enter into the *samādhi* of ‘concentration on one thing without distraction’.” If you understand *ichigo ichi'e* and put your entire body and spirit into something, there is nothing that a focused mind cannot achieve, and you will surely overcome all obstacles to the fulfillment of your objective. Not just in the practice of Zen or the Way of Tea, where it is taken for granted, but were *ichigo ichi'e* and *shuitsu museki* extended to all human affairs, people would achieve the perfection and consummate joy of life, and lead lives that are truly worth living.

COMMENT

Today while the blossoms
Still cling to the vine

⁵⁶⁰ A *chaji* is a tea function or tea event, i.e. an occasion which will include the ceremonial serving of tea. Sōtan, however, often appears to have used the term in the more generic sense of “tea praxis.”

⁵⁶¹ Ch. *Ting* (J. *tei*).

⁵⁶² *Cha Zen Dō Ichi-mi*.

I'll taste your strawberries
I'll drink your sweet wine.
A million tomorrows shall pass away
Ere I forget all the joys that are mine
Today.⁵⁶³

The term *ichigo* means a fixed time, in this case 'one lifetime,' and *ichi'e* suggests 'one encounter.' While difficult to adduce a single, satisfying translation of *ichigo ichi'e* (一期一会), it has come into widespread conversational use as an idiom for the preciousness of each moment, and for appreciating the unique opportunity which each moment presents. For his part, however, the fifteenth generation Grand Tea Master of Urasenke, Dr. Sen Sōshitsu, decried the extension of its use by a commercial establishment to advertise a bargain sale with the line, "ichigo ichie! Don't miss this chance!"⁵⁶⁴ Setting commercial interests aside, the Buddhist sense of the term comes across in the advice which Zen Master Takuan offered to a feudal Lord who complained that he found his day-to-day obligations tedious: "this day will not come again, each minute is worth a priceless gem."⁵⁶⁵

The advent of the expression *ichigo ichi'e* (一期一会) is attributed to the statesman and Tea Master Ii Naosuke (1815-1860) who undoubtedly found his inspiration in Yamanoue no Sōji's (1544-1590) commentary on the deportment proper to a tea ceremony. According to the latter, "even during an ordinary tea service, from the time you enter the garden until the moment you depart, you must respect your host as though this were a once in a lifetime event": 常の茶湯なりとも、露地へはいるから立つまで、一期に一度の参会の様に亭主をしつして威すべきとなり.⁵⁶⁶ Consequently, Ii Naosuke would write, "a tea service is a once in a lifetime encounter. Considering, say, that however often the same host and guests may meet today's service will never be repeated, it is truly a singular event": 茶の湯の交会は、一期一会といひて、たとえば、幾度おなじ主客交会すると、今日の会に再びかへらざる事を思へば、実に我一世一度の会なり。

⁵⁶³ Quoted in Robert Sohl & Audrey Carr (eds.), *The Gospel According to Zen: Beyond the death of God* (New York: A Mentor Book, 1970) at 57 [hereinafter, *The Gospel According to Zen*].

⁵⁶⁴ Sen Soshitsu XV, "One Time, One Meeting" 49 *Chanoyu Quarterly: Tea and the arts of Japan* (Kyoto: Urasenke Foundation, 1987) 5.

⁵⁶⁵ *Zen Flesh, Zen Bones* *supra* Note 68 at 32.

⁵⁶⁶ Kurakuma Isao (ed.), *The Yamanoue Sōji-ki and Chawa Shigetsu-shū*: 山上宗二記付茶話指月集 (Tokyo: Iwanami Shoten, June 2006) at 95 [hereinafter, *The Yamanoue Sōji-ki and Chawa Shigetsu-shū*].

There's a parable which well sets out the existential plight of humanity from a Buddhist perspective.⁵⁶⁷ Pursued by a tiger, a man, whose name may be Everybody, escapes by grasping a vine suspended over a cliff. As the tiger sniffs from above, Everybody notices that another patiently waits far below. Two mice, one white and one black, begin to gnaw at the vine. Frantic, Everybody looks this way and that, only to see a luscious strawberry nearby. Holding on for dear life with one hand, Everybody reaches out with the other to pluck the strawberry. How sweet it is.

袖ふる合うも他生の縁。

Even to brush sleeves in passing is due to the karma of another life.⁵⁶⁸

⁵⁶⁷ *The Gospel According to Zen* *supra* Note 565.

⁵⁶⁸ *Sode furu-au mo tashō no en*. A Japanese proverb.

回光返照

Zengo: *Ekō henshō*.

Translation: Turn around your light and look back on the radiance.

Source: *Fukan Zazen-gi* (*General Advice on the Principles of Zazen*).

This is a well-known Zengo that appears in the likes of Zen Master Dōgen's *Fukan Zazen-gi* and the *Record of Linji*.

Ekō henshō is read “*hikari o mawarashi kaeshi terasu*.” The *e* of *ekō* is “to turnabout” (change), and *kō* is “light,” denoting the Buddha Mind, Buddha-nature or Original Mind. Originally the reflected light of sunset, *henshō* means to turn around the outwardly directed mind and reflect within to illumine and reveal one's Original Mind, or Buddha-nature. That is to say, *ekō henshō* is to turn over the mind that seeks outwardly, to recollect the inner Self and penetrate one's Original Mind, Buddha-nature or True Face (*honrai no menmoku*: pure self, the essential reality of that called pure human nature). To seek outwardly is to seek depending upon words and letters, but this is studying the Way and seeking within to shed light on the Original Mind or Buddha-nature (True Self) within the deepest interiority of the self, without relying upon that sort of outwardly seeking method.

In the *Record of Linji*, Zen Master Linji said, “hearing these words, you must turn around your light, look back on the radiance, and never again go seeking,” and in the *Fukan Zazen-gi*, Zen Master Dōgen said, “you should dispense with intellectual activities (*gegyō*: understanding based on discriminatory consciousness), searching for words and chasing after phrases, and should learn the backward step (*taiho*), turning around your light and looking back on the radiance.” Again, in the *Essentials of the Transmission of Mind*, Zen Master Huangbo said, “this spiritually enlightening nature cannot be obtained through words.”

The Patriarchs and Masters denied the possibility of penetrating the Original Mind or Buddha-nature through outwardly directed methods that depend on words and letters, and stressed the character of the Zen perspective as not dependent upon words and letters, and as a direct transmission outside of the scriptures (Zengo 26 and 27). Zen Master Dōgen said, “you should learn the backward step of turning around your light and looking back on the radiance,” The “backward step” is an about face or change in the self's point of view. Not seeking outwardly, it is to turnabout and clearly illumine the Original Mind or Original Nature of the inner Self. Zen Master Dōgen said that practicing seated meditation (*zazen*) is the best method because if one were to “dispense with intellectual activities, searching for words and chasing after phrases,” and took “the

backward step, turning around the light and looking back on the radiance,” one’s Original Face or True Self would be revealed therein. As in the Zen school, Confucian scholars of the Song and Ming dynasties also strictly admonished against an outwardly striving attitude, saying “avoid seeking without.” Since it is important to revive genuine human nature and to establish one’s subjecthood, lost sight of in this era of sick societies, lost humanity and alienation, one should take *ekō henshō* as a motto. In the Zen school in particular it is a method that is important for understanding meditation practice (*sanzen*).

COMMENT

反者道之動

Reversal is the movement of the Dao. - *Daodejing*, Ch. 40

In his psychological commentary on *The Tibetan Book of the Great Liberation*, C.G. Jung wrote that “in the East, the inner man has always had such a firm hold on the outer man that the world had no chance of tearing him away from his inner roots; in the West, the outer man gained the ascendancy to such an extent that he was alienated from his innermost being,” and that both standpoints are one-sided “in that they fail to see and take account of those factors which do not fit in with their typical attitude.... The result is that, in their extremism, both lose one half of the universe; their life is shut off from total reality, and is apt to become artificial and inhuman.”⁵⁶⁹ Since 1939 when he painted those undeniably broad strokes, what Jung called the West’s ‘mania for objectivity’ has become a worldwide pursuit among countries which hope to match or surpass its technological and economic success, seemingly at any cost. But there are still a few brave hearts who have sidestepped this torrent in the sure and certain knowledge that money and power are not everything, and that Christ’s words still ring true: what profit does a man show who gains the whole world and destroys himself in the process? (Mark 8:36).

Just as objectivity, reductionism and scientific empiricism have proved to be powerful tools for understanding the world around us, the subjectivity, holism and direct awareness of ‘turning back the light’ is an equally powerful tool for exploring the generally neglected inner cosmos. In the *Śūraṅgama Sūtra* the Bodhisattva Avalokiteśvara described his meditation on the organ of hearing which he found to be a particularly efficacious method of turning back the light of consciousness to realize Bodhi. “At first by directing the organ of hearing into the stream of meditation,” he explained, “this organ was detached from its object, and by wiping out (the concept of) both sound and stream-entry, both disturbance and stillness became clearly non-existent. Thus advancing step by step both hearing and its object ceased completely, but I did not stop where they ended. When the awareness of this state and this state itself were realized as non-existent, both subject and object merged into the void, the awareness of which became all-embracing.

⁵⁶⁹ W.Y. Evans-Wentz (ed.), *The Tibetan Book of The Great Liberation* (New York: Oxford University Press, 1969) at xlvi.

With further elimination of the void and its object both creation and annihilation vanished giving way to the state of Nirvāṇa which then manifested.”⁵⁷⁰ In that way Avalokiteśvara suddenly leapt over both the mundane and the supramundane to realize the all-embracing brightness of consciousness pervading the ten directions.

Zen Master Han Shan (1546-1623) utilized Avalokiteśvara’s method to great effect around 1575-6 while residing at the Dragon Gate of the North Peak of T’a Yuan Temple. A place of much snow and ice, when the spring thaw set in the mountain torrents sounded like a thousand marching troops and the galloping of ten thousand horses. Recalling his dharma-companion, Miao Feng’s, advice that “this surrounding is created by the mind and does not come from outside,” and that the Ancients had said “whoever hears the sound of water without using the sixth consciousness for thirty years, will achieve Bodhisattva Avalokiteśvara’s all-pervading wisdom,” he began to sit (i.e. meditate) daily on a wooden bridge, where, after some time the sound of the torrent could only be heard when thoughts surged in his mind and not when they ceased to rise. Then, “suddenly one day while sitting on the bridge as usual,” he said, “I felt as if my body did not exist and the sound of the water was not heard any more. Henceforth, all the sound and noise vanished completely; I was no longer disturbed by them.... One day after taking rice porridge, I went for a walk as usual and suddenly while standing entered the state of Samādhi. I did not feel the existence of my body and mind. There was only a great brightness, round and full, clear and still like a huge round mirror. All the mountains, rivers and the great earth appeared therein. When I recovered consciousness, I could not find my body and mind in the brightness; I composed these verses:

When in a flash the mad mind halts, inner organs
And all outer objects are thoroughly perceived.
As the somersaulting body hits and shatters space,
The rise and fall of all things are viewed without concern.”⁵⁷¹

The *Taiyi jinhua zhongzhi* (太乙金華宗旨) or *Teaching of the Golden Flower of the [Celestial Lord of the] Great Beginning* is a text belonging to the Taoist Complete Reality School (*quanzhenjiao*, 全真教) of inner alchemy (*neidan*, 內丹) founded by Wang Qunyang (1112-1170). An amalgam of Taoism, Buddhism, Confucianism and Chan (Zen), the text of the *Golden Flower* makes much of *huiguang* (*kaikō*, 回光), or “turning back the light,” stating early on that: “the whole work of turning the light around uses the method of reversal.”⁵⁷² In fact, texts like the *Golden Flower* utilize the language of alchemy (which, in its European manifestation, is usually directed towards the transformation of base metals into gold), to describe the birth, cultivation and maturation of an immortal

⁵⁷⁰ Lu K’uan Yü (tr.), *The Śūraṅgama Sūtra* (London: Rider & Company, 1966) at 135.

⁵⁷¹ *Practical Buddhism* *supra* Note 19 at 80-81.

⁵⁷² Cleary, *The Secret of The Golden Flower* *supra* Note 241 at 11.

fetus that will eventually learn to blend and merge with Emptiness and the Tao. To give birth to this immortal fetus, without which death is final, the acolyte practices reversing the normally outwardly directed libidinal energy of *jing* (*sei*, 精) and transforming it into the psycho-physical energy of *qi* (*ki*, 氣). Thus reinforced, *qi*, which is akin to the *prāna* (breath of ‘life’) of Indian yoga, is then purified and transformed into *shen* (*shin*, 神: spirit) by consciously circulating it through various psycho-physical meridians (脈) and centers (丹田) which clearly resemble the *nāḍī* (psychic nerve ‘channels’) and *chakra* (‘wheels,’ where numerous *nāḍī* converge) of Indian Kundalinī Yoga. It is *shen* which becomes the food, and, by extension, the stuff of the developing fetus which will eventually transform into an immaterial body of pure *yang* (陽, positive) energy which has the ability to come and go *via* the Celestial Gate (天門) at the top of the head, and thus merge with Emptiness and the Tao. Once again, a parallel can be seen between the Celestial Gate and the Brahma-randhra (‘brahmic aperture’) of Kundalinī Yoga, and the *sutura frontalis*, which plays a significant role in Hindu death rituals, while the practice of coming and going *via* the Celestial Gate resembles the shamanic *phowa* (consciousness ‘transference’ or ‘transformation’) practices of Tibet, also significant in that country’s death rituals.

One of several authenticating experiences related to the correct practice of the method of reversal (逆法) set out in the text of the *Golden Flower* recalls Han Shan’s experience at Dragon Gate which occurs “when in the midst of quiet the light of the eyes blazes up, filling one’s presence with light. It is like opening the eyes in a cloud. There is no way to look for one’s body. This is “the empty room producing light.” Inside and outside are permeated with light, auspicious signs hover in stillness.”⁵⁷³ Again, for one about to enter absolute quiescence “not a single thought is born; when gazing inward, suddenly one forgets the gazing. At that time body and mind are in a state of great freedom, and all objects disappear without a trace. Then you don’t even know where the furnace and cauldron in your spiritual room are; you can’t even find your own body.”⁵⁷⁴ Although the likes of Han Shan retire to monasteries deep in the mountains, “turning the light around basically is to be carried on whether walking, standing, sitting, or reclining.”⁵⁷⁵ Most importantly, “you need not give up your normal occupation....If you can look back again and again into the source of mind, whatever you are doing, not sticking to any image of person or self at all, then this is “turning the light around wherever you are.” This is the finest practice.”⁵⁷⁶ The immortal fetus, which finds its genesis in the practice of ‘turning the light around wherever you are’ (隨地回光), is not different from what Linji meant by

⁵⁷³ *Ibid.* at 35.

⁵⁷⁴ *Ibid.* at 43.

⁵⁷⁵ *Ibid.* at 51.

⁵⁷⁶ *Ibid.* at 37.

“the Master” when he said *zuisho sa shu, rissho kai shin* (随处作主立处皆真): “when you are the Master wherever you are, every place you stand is real” (Zengo 86), or by his “True Man of no rank” (無位真人, Zengo 44) who is constantly moving in and out of your face, i.e. the six sense organs of eyes, ears, nose, tongue, body and mind.

光明無背面

Light has no back or front.⁵⁷⁷

⁵⁷⁷ *Kōmyō haimen nashi. Zen Sand supra* Note 13 at 189.

清風明月

Zengo: *Seifu meigetsu*.

Translation: Pure breeze, bright moon.

Source: *Hekiganroku* (*The Blue Cliff Record*): 31.

Seifu meigetsu, or, “pure breeze, bright moon” is otherwise stated “bright moon, pure breeze,” or, “the moon, white; the breeze, pure.”

The “pure breeze” denotes the refreshing breeze of the mind-ground [Original Mind], and the “bright moon” refers to the moon of perfect clarity. It is the *meigetsu* or moon of the 15th day of the 8th lunar month, or of the 30th day of the 9th month.

With neither clouds nor defilements, “pure breeze, bright moon” is the mental state of innocence and purity. Since it is a metaphor for the state of no-self or no-mind (*mushin*) that has brushed aside vexations and delusory thoughts, it is called Buddha Mind or Buddha-nature. It is also called “the pure mind of Self-nature,” “Original Face” (*honrai no menmoku*) and “Dharma-nature.” While “pure breeze, bright moon” has this Buddhist/Zennist meaning, popularly, it expresses “pure human-nature,” and the “Real Self.”

With regard to “pure breeze, bright moon” as the originally pure Buddha Mind or Buddha-nature, in the *Eye of Gods and Men* (compiled by Huiyan Zhizhao, Song dynasty) it is written, “I defer to the coming and going of the bright moon and the pure breeze,” and, again, “the pure breeze sweeps the bright moon; the bright moon sweeps the pure breeze,” all of which express the state of no-mind (*mushin*), freedom without hindrance (*jiyū muge*) and the wonderful working of natural freedom (*nin'un jizai*). “Bright moon, pure breeze: an inexhaustible treasury (of merit),” that appears in the *Hekiganroku* expresses the inexhaustible, immeasurable virtue of the Buddha Mind or Buddha-nature that embraces all things *in toto*.

In the *Hekiganroku* (Case No. 6) there is a Zengo regarding the universality of the Buddha Mind or Buddha-nature that says “whose house has no bright moon or pure breeze?” This means that without any distinction of high and low, or rich and poor, the same bright moon dwells within each house, the same pure breeze blows, and all are equally endowed with the Buddha Mind or Buddha-nature. A phrase with the same meaning from *A Compendium of the Sources of the Five Lamps* (20) states, “the bright moon and the pure breeze accompany each house.” Again, while the expression differs, the following phrase also appears in Zen literature: “whose house is without a hearth, or

smoke from a fire within?” This means that every home has a stove, and no home is without a fire, and this too is a description of the universality of the Buddha Mind or Buddha-nature.

The omnipresence of the Buddha Mind or Buddha-nature is referred to as “universal possession of the Buddha-nature.” (*shitsu ’u bussō*). This means not only human beings but all things between heaven and earth are endowed with the Buddha Mind or Buddha-nature. Rather than the Buddha Mind or Buddha-nature as residing within all things, however, one should perceive all things themselves as the Buddha Mind or Buddha-nature. The pure breeze and bright moon of the Buddha Mind, Buddha-nature, or pure Self, exists equally within everyone, yet we carry on ignorant of it. The pure breeze and bright moon are not external to the self, and must be grasped as existing within the self. We should live life in a frame of mind for which the bright moon shines, the pure breeze blows, every day is a good day, and every year is a good year.

COMMENT

悉有は仏性なり...衆生の内外すなわち仏性の悉有なり。

“[T]otal existence is the Buddha Nature and...the inside and outside of living beings are the *Total Existence* of the *Buddha-nature* .” – Zen Master Dōgen

In his *Zen Sangha Verse Collection*, Zen Master Zenkei Shibayama annotated “pure breeze, bright moon” with “not a speck of mental afflictions within, refreshed.”⁵⁷⁸ Other expressions in which seemingly objective observations are used to express and to arouse awareness of that inner transformation which is the coming to conscious life of the innate Buddha Nature include: 步步清風起 (at every step the pure wind rises⁵⁷⁹); 此夜一輪滿 清光何處無 (tonight the moon has reached its full, what place is not suffused with its pure radiance?⁵⁸⁰); 青山自青山 白雲自白雲 (the blue mountains are just blue mountains, the white clouds are just white clouds⁵⁸¹); “gathering chrysanthemums along the Eastern fence, gazing in silence at the southern hills”⁵⁸² - and many many more. By the time Zen emerged in China it was well understood that opening the heavenly *deva*-eye of the Buddha within meant the transformation of ordinary, discriminative awareness into non-dual *prajñā*-wisdom which penetrates fundamental non-void voidness, “namely, the singleness dependent on the perception of the base of neither-perception-nor-non-

⁵⁷⁸ *Zen Sangha Verse Collection supra* Note 23 at 48.

⁵⁷⁹ *Zen Sand supra* Note 13 at 217.

⁵⁸⁰ *Ibid.* at 395.

⁵⁸¹ *Ibid.* at 409.

⁵⁸² *Zen Sangha Verse Collection supra* Note 23 at 258.

perception,” and which understands that which remains when delusory ideations are overcome, thus: ‘this is present.’⁵⁸³ The Sixth Patriarch, Hui Neng, called this “the *samādhi* of oneness” (*ekākāra samādhi*), which is not other than the “śūññataphalasamādhi, that is, the concentration, or silent collectedness, on the fruit of voidness”⁵⁸⁴ in which, as Phiroz Mehta explained, the Tathāgata ever abides – as do we.

Have right mindfulness and constant application

And you will not get mired in appearances nor get taken in by dress and robes.

You will be one with reason and one with fact, one with sitting and one with going,

One with yes and one with no, one with movement and one with stillness,

One with the Dharma and one with the non-Dharma, one with the world and one with renouncing the world.

This is the only necessity: do not lose right mindfulness [不失正念].⁵⁸⁵

⁵⁸³ *Majjhima Nikāya* *supra* Note 5 at 968.

⁵⁸⁴ “Buddhahood (1977)” in P.D. Mehta, *Buddhahood* (Longmead, Shaftsbury, Dorset: Element Books Limited, 1988) 110 at 113.

⁵⁸⁵ *Zen Sand* *supra* Note 13 at 623.

把手共行

Zengo: *Hashu kyōkō* (*Te o totte tomo ni yuku*).

Translation: Walking hand in hand.

Source: *Mumonkan* (*The Gateless Barrier*): 1.

Hashu kyōkō, or “walking hand in hand,” is a Zengo from the following text found in Case No. 1 of the eminent Song dynasty Zen Master Wumen Huikai’s *Mumonkan*. “Not only will those who pass through have an intimate interview with Zhaozhou, they will be walking hand in hand with the Patriarchs and Masters of the past. Tied at the eyebrows, they will see with the same eyes, hear with the same ears. Wouldn’t that be a wonderful joy?”

‘Zen practitioners who pass the kōan *Mu* will meet and chat with Reverend Zhaozhou face to face. Not only can they attain Zhaozhou’s state of mind, they will be able to walk hand in hand with the likes of Great Master Bodhidharma, the Sixth Patriarch, Zen Master Huineng, Zen Master Linji, and all the Patriarchs and Masters of the past, along the same path of Buddhahood. In that way, they will see the flowers with the same eyes that the Patriarchs and Masters saw with, and hear sounds with the same ears. For the Zen practitioner, has there ever been anything as wonderful as this? Could there be a greater joy?’ That is the meaning of the first Case.

Hashu kyōkō is an expression of the mutual opening up of the truly gentle human nature. Therein is an open meeting of minds and an experience of mutual warmth, with no ill-feelings. There is a song I sang as a child that goes, “when we go, hand in hand, along the path on the moor” – but, one must have empathy to give rise to that image of human intimacy. We should take each other’s hands as a first step to the harmonization of the individual and society.

To clasp hands with the same purpose is to go on pilgrimages together. Such a companion is called a *dōgyō* or “fellow practitioner,” and such companions who travel together are also called *dōgyōshu* “fellow practitioners.” A fellow practitioner is, moreover, a companion on visits to shrines and temples, one who practices the Buddhist Way with a like mind, or an associate. In the Zen school, it [*dōgyō*] is read *dōan*. Human existence is a pilgrimage of two selves: a sentient self, and, an inner, essential Self. The essential, root or True Self is also called the Buddha-nature, or the spiritually enlightening nature (*reikakushō*), and it is the awakening of that other Self that is the matter of importance. In the Zen sect, a fellow practitioner (*dōan*) is one practicing the Buddha Way, but here it denotes the Patriarchs and Masters, Bodhidharma, the Sixth

Patriarch (Huineng) and Linji. If one but passes the kōan *Mu*, one will be endowed with the same ability as that of the Patriarchs, will obtain the same state of mind, and will be capable of accompanying them along the same path to Buddhahood, and it is this that Wumen Huikai called *hashu kyōkō*. The Patriarchs and Masters are not outside of the self, but point to the essential Self (*shinko*: True Self) that exists within the dual selves.

Rather than companions in practice, Zen practitioners should concentrate on the inner companion, the innermost Self, while bearing in mind Reverend Wumen's *hashu kyōkō*.

COMMENT

高山流水 只貴知音。

In all the high peaks and the flowing waters, I value only my intimate friend.⁵⁸⁶

According to the *Words of Confucius*, “to walk together with a good person is like walking through the mist; although one does not dampen one's clothing, at times they are enriched by moisture. To walk together with an ignorant person is like being in a privy; although one does not soil one's garments, at times one detects the odor in them. To walk together with an evil person is like walking among swords; although wounds are not inflicted, at times one experiences shock and fear.”⁵⁸⁷ Along the same lines, there is a well known four-character Chinese idiom which runs *meng mu san qian* (孟母三遷, *mō-bo-san-sen*): Mencius's mother moves three times (Zengo 7). Though usually held up as an expression of motherly devotion, it also conveys an important message regarding the impact of the environment on one's thinking, behaviour and development. Concerned about her son's disinterest in study, and ambitious for his future, Mencius' mother moved to another village, but her neighbour was a butcher, and soon the young Mencius began to play games butchering clay pigs and so on, so she decided to move. Next, she took up residence near a crematory, but soon found her son acting out funerary rites – so she moved again. On her third move she found a home near a school where the teacher had been a student of Zi Si, the grandson of Confucius. To her delight, young Mencius became interested in reading, and adopted the studious and respectful mannerisms to which he was exposed on a daily basis, and the rest, as they say, is history.

Of course, most of us will neither live in an ideal environment nor be in a position to associate with scholars, or even persons of like-mind, but it is still possible to develop a positive attitude towards self-cultivation. According to the *Aṣṭasāhasrikā-prajñāpāramitā-sūtra*, “a Bodhisattva who has set out with earnest intention and wants to win full enlightenment should from the very beginning tend, love and honour the good

⁵⁸⁶ *Kōzan ryūsui tada chiin o tattobu. Zen Sand supra* Note 13 at 329.

⁵⁸⁷ *Wind in the Pines supra* Note 482 at 273.

friends.”⁵⁸⁸ Who are the good friends? According to the *Sūtra* it is not only the Buddhas and Lords and Bodhisattvas that offer assistance on the path that are to be regarded as the good friends, but “the perfection of wisdom in particular should be regarded as a Bodhisattva’s good friend. All the six perfections, in fact, are the good friends of a Bodhisattva. They are his Teacher, his path, his light, his torch, his illumination, his shelter, his refuge, his place of rest, his final relief, his island, his mother, his father, and they lead him to cognition, to understanding to full enlightenment.”⁵⁸⁹ The six perfections, the cardinal virtues of the Bodhisattva, are: (i) charity (*dāna*); (ii) discipline (*śīla*); (iii) endurance (*kṣānti*); (iv) energy (*vīrya*); (v) meditation (*dhyāna*); and, (vi) wisdom (*prajñā*).

識自心内善知識、即得解脱。

When you recognize the good friend within your own mind, you have obtained deliverance.⁵⁹⁰

Zen Master Mumon has promised that whosoever passes through the one-word-barrier *Mu* (無, Zengo 1) will be on intimate terms with all of the Buddhas and masters of the past, present and future, but what is to be made of this *Mu*? In his essay “The Characteristics of Oriental Nothingness,” Shin’ichi Hisamatsu wrote that Oriental Nothingness (東洋的無, *tōyōteki mu*) is neither (i) the negation of being (*sonzai no hitei*, 存在の否定), nor (ii) a predicative negation, the nothingness of a negative predicate (*hinjiteki hitei toshite no mu*, 賓辞的否定としての無). Nor is Oriental Nothingness (iii) an abstract logical concept (*rinen*, 理念), (iv) the nothingness of mere conjecture (*sōzō*, 想像), or (v) the nothingness of the absence of consciousness (*mu ishikiteki na mu*, 無意識的な無). Positively stated, “Oriental Nothingness is “perfectly lucid and clear,” is “thoroughly clear ever-present awareness [*ryōryōjōchi*, 了了常知],” that is, is that of which we are most clearly aware. Although we say “are clearly aware,” this is not an awareness in which nothingness is external or objective, different from the one who is aware. This is rather an awareness in which subject and object are one. That is, Oriental Nothingness is that awareness of Oneself in which the subject and object of awareness are one and not two [覺の能所が一体不二]”⁵⁹¹ and therefore “nothing whatever

⁵⁸⁸ Edward Conze (tr.), *The Perfection of Wisdom in Eight Thousand Lines & Its Verse Summary* (San Francisco: Four Seasons Foundation, 1983) at 236 [hereinafter, *The Perfection of Wisdom in Eight Thousand Lines*].

⁵⁸⁹ *Ibid.*

⁵⁹⁰ Adapted from Yampolsky, *The Platform Sutra supra* Note 645 at 152 and 十四.

⁵⁹¹ Richard De Martino, Jikai Fujiyoshi & Masao Abe (trs.), “The Characteristics of Oriental Nothingness” by Shin’ichi Hisamatsu 1960: 2 *Philosophical Studies of Japan* 65 at 72 [hereinafter, *The Characteristics of Oriental Nothingness*].

wherever being Myself and Myself being nothing whatever.”⁵⁹² A Myself transformed by the not-a-single-thing nature (無一物性, Zengo 55) of Oriental Nothingness is the completely free and creative subject of Alone-Mind in the Buddhist expression “all is created by Alone-Mind” (一切唯心造).⁵⁹³ In terms of self-cultivation, according to Hisamatsu, 東洋的無の三昧は、真空三昧、真如三昧、王三昧、一相三昧、一行三昧である: “the sāmādhi of Oriental Nothingness is Formless-Samādhi, True-Śūnya-Samādhi, True-Tathatā-Samādhi, Sovereign-Samādhi, One-Form-Samādhi, One-Act-Samādhi.”⁵⁹⁴

打鼓弄琵琶，相逢两会家。

Beating the drum and strumming the lute, two old masters are meeting each other.⁵⁹⁵

⁵⁹² *Ibid.* at 76.

⁵⁹³ *Ibid.* at 95.

⁵⁹⁴ *Ibid.* at 73-74.

⁵⁹⁵ *Ku o uchi, biwa o rō su. Aiō ryōeka. Zen Sand supra* Note 13 at 387.

和光同塵

Zengo: *Wakō dōjin* (*hikari o yawaragete chiri ni dōzuru*).

Translation: Tempering your light, assimilate the dust of the world.

Source: *Dōtoku-gyō* (*The Way and Its Power*) by Laozi: 4.

The phrase *wakō dōjin* first appeared in the fourth and fifty-sixth chapters of Laozi's Taoist classic, the *Dōtoku-gyō*,⁵⁹⁶ and then came to be used by Buddhists. It also appears, however, in the *History of the (North) Wei: Buddhist and Taoist Annals*, and popular collections of Buddhist stories, like the *Sand and Pebbles Anthology* (1) of Zen Master Mujū Dōgyō (1216-1312), a student of National Teacher Shōichi.

Wakō means to tone down and not make a public display of one's high moral character or superior wit and intellect. Concealing one's wide learning and deep virtue from view is known as "covering one's light" (*tōkō*), and it carries the same sense as *wakō dōjin*. The character *dō* in the compound word *dō-jin* means *dōka*, or, "assimilate," i.e. influencing people to make them like oneself, while *jin* refers to the dust, dirt or filth found in this polluted world. In that connection, this world is often referred to as the "contaminated world," (*jinsei*), the "mundane world," (*jinkai*), the "life of banality," (*jinkyō*), or, the "realm of vulgarity" (*jinzoku*). Thus, *dōjin* means to mingle in this world of filth while adapting (*dōka*) people to oneself.

Explained in Buddhist terms, *wakō dōjin* is the participation of Buddhas and bodhisattvas in worldly affairs to save sentient beings, in other words, it is a means whereby Buddhas and bodhisattvas will deliver sentient beings from this profane, mundane world. Concealing their knowledge and virtue they mix with the dust of the world to form a connection with sentient beings, educate them, and to make them such as themselves. Expressions that carry the same meaning as *wakō dōjin* are "entering the market-place with hands hanging at their sides," [in an ordinary manner, not evincing any special mudra or mystery], or, "getting in the mud, entering into the water," that together express the heart of great compassion that enlightens and saves sentient beings in the midst of worldly affairs. Practice in the midst of activity is said to be superior to practice in quietude, but it is when there is dynamic practice (i.e. the enlightening of others) that the real face of the Zenist appears and his or her mission is accomplished.

In Japan, *wakō dōjin* is tied to the *honji suijaku* theory, and is referred to in that connection as *wakō suijaku*. In the theory of *honji suijaku*, to save sentient beings and draw them into the Buddhist Way, the primordial person (*honji*: original ground) of the

⁵⁹⁶ The Zengo *wakō dōjin*, or *he guang tong chen* in its Chinese reading, comes from the fuller but still compact *he qi guang tong qi chen*

Buddhas and bodhisattvas (i.e. the Original Buddha) softens its light of wisdom and virtue and temporarily incarnates (*suijaku*: manifest traces) as the various deities of Shintoism. This is the “One Substance Theory of Gods and Buddhas” that arose in the Nara and Heian Eras, but went into decline with the Meiji Era theory of the “separateness of Gods and Buddhas.” The *honji suijaku* theory appears in the *Sand and Pebbles Anthology*, the *History of the Rakuyō Seigan-ji Temple*, Part Two of the *Illustrated Life of Shinran*, the *Collection on the Original Intent of the [Shinto] Gods*, and Book Three of *Rennyō's Letters*.

Unlike the arrogance of proudly displaying one's erudition and character, *wakō* gives expression to that truly self-effacing modesty which holds nothing back in the heart. With their “*wakō* mind,” Zen practitioners in particular must adhere to the heart of great mercy and compassion to enlighten and save sentient beings in the secular world. Obtaining the state of completion of one's practice in enlightenment lies therein. For we Zennists, the phrase *wakō dōjin* shows us the way we are to go.

COMMENT

Res ex qua sunt res, est Deus invisibilis et immobilis.

That from which things arise is the invisible and immovable God.⁵⁹⁷

Few Indian thinkers have had any difficulty imagining deity as essence capable of multiple manifestations: “whatever being shows wide power, prosperity, or strength, be sure that this derives from [but] a fragment of my glory,” Lord Krishna assured Arjuna on the battlefield of Kuru.⁵⁹⁸ As it spread, this attitude, also evident in Chinese Taoism, made it possible for non-theistic Buddhism to absorb rather than confront indigenous beliefs and deities as multiple interpretations and expressions of its own message of fundamental unity. As a result, following Buddhism's formal introduction into Japan from the Korean Kingdom of Paekche around 552, by the Nara Era the concept of *honji suijaku* (本地垂迹), whereby native Shintō deities were viewed as reified distillations (*suijaku*, 垂迹: traces) of primordial Buddhist principles (*honji*, 本地: *prima materia*), could be considered official government policy, as evident in the slogan *shinbutsu shūgō* (神仏習合): the identity of gods and Buddhas. Even Christian missionaries were to avail themselves of this idea. The Jesuit priest and missionary Francis Xavier (1506-1552) who had explained to the Chinese that the Tao is exactly what he meant by God, similarly informed the Japanese that Mahāvairocana, the Great Illuminator, better known in Japan as the Great Sun Buddha Dainichi Nyorai, a massive image of which is enshrined in the

⁵⁹⁷ C.G. Jung, “Religious Ideas in Alchemy: The Prima Materia” in *Psychology and Alchemy, The Collected Works of C.G. Jung XII* (Bollingen Series XX: Princeton University Press, 1974) par. 431 [hereinafter *Psychology and Alchemy*].

⁵⁹⁸ *The Bhagavad Gita supra* Note 69 at 302.

Great Eastern Temple (Tōdai-ji) in Nara, also represented what he meant by God. For their part, Japanese Buddhists had already found no problem in equating Dainichi Nyorai with the Shintō goddess Amaterasu-ō-mikami, the Heavenly Shining One, the progenitor of Japan's Imperial line whose immediate natural manifestation is the Sun. Some, like Yoshida Kanetomo (1435-1511), had argued that the relationship was the reverse, that Buddhist figures were “traces” of Shintō *kami*-gods,⁵⁹⁹ but had little success until the Meiji Restoration of 1868 and the advent of State Shintoism. At that time, to lessen the conservative anti-foreign influence of Buddhism and guard against foreign incursion by force, as had happened in China, the new slogans became *shinbutsu bunri* (神仏分離, the separateness of gods and buddhas), *haibutsu kishaku* (廃仏毀釈, abandon the Buddha, destroy Buddhism), and *fukoku kyōgun* (福国強軍, enrich the nation, strengthen the army).

Jesus said: “you belong to what is below;
I belong to what is above.
You belong to this world –
a world which cannot hold me.
That is why I said you would
die in your sins.
You will surely die in your sins
unless you come to believe that
I AM....
I solemnly declare it
Before Abraham came to be,
I AM.” (John 8:23-24 & 58)

In a letter of 1475, Rennyo Shōnin (1414-1499), a prominent figure in the True Pure Land (Jōdo Shinshū) school of Japanese Buddhism, explained that “first, all “*kami* manifestations” are transformations; in their original state, they are Buddhas and bodhisattvas, but when they look upon the sentient beings of this realm, they realize it is somewhat difficult [for those beings] to approach Buddhas and bodhisattvas. Hence they appear provisionally as *kami* as a compassionate means of forming a bond with sentient beings and of encouraging them, through the strength [of that bond], to enter finally into the Buddha-Dharma. This is the meaning of [the passage] that says, “The first stage in forming a bond is softening the light and mixing with the dust; the the final stage in benefiting beings is [manifesting] the eight aspects and attaining the way”. ”⁶⁰⁰

⁵⁹⁹ Alicia Matsunaga, *The Buddhist Philosophy of Assimilation* (Tokyo: Sophia University, 1969) at 283.

⁶⁰⁰ Ann T. Rogers & Minor L. Rogers (trs.), “Rennyo Shōnin Ofumi: The letters of Rennyo” in *Tannishō: Passages deploring deviations of faith & Rennyo Shōnin Ofumi: The letters of Rennuo* (California: Numata Center for Buddhist Translation and Research, 1996) Fascicle 3:10 at 71-72.

The “eight aspects” (*hassō*, 八相) mentioned by Ren'nyo, which are eight major events in the Buddha's life, serve to highlight the metaphorical “aspects” of *honji suijaku* and *wakō dōjin*. By provisionally beginning with his descent from the Tuṣita Heaven (*tosotsuten*, 都卒天) and ending with his passing into nirvāṇa (*nyūnehan*, 入涅槃) or death, the “eight aspects” represent the Bodhisattva's symbolic life of turning-away from personal salvation to return to society for the benefit of all sentient beings. In those terms, “light” (*hikari*, 光) and *prima materia* (*honji*, 本地) can stand for Buddhism's absolute truth (*paramārthasatya*) which must be softened and distilled, i.e. brought to life, by the application of mature insight and skilful means, as outlined in Zen's Ten Oxherding Pictures, of which the verse for picture eight, both self and ox forgotten, runs:

鞭索人牛尽属空
碧天遼闊信通難
紅炉焰上争容雪
到此方能合祖宗

“Whip and line and you and the ox all gone to emptiness,
Into a blue sky for words too vast.
Can a snowflake survive the fire of a flamepit?
Attain this, truly be one with the masters of the past.”⁶⁰¹

But by picture ten, on entering the marketplace:

“With bare chest and feet, you come to the market.
Under dirt and ash, your face breaks into a laugh.
With no display of magic powers,
You make withered trees burst into flower.”⁶⁰²

So it is that the descent from the Tuṣita Heaven may be seen as the fundamental motif underlying Indian-ink paintings (*sumi-e*) which portray the Enlightened One as an ascetic descending from a mountain, or a corpulent Laughing Buddha entering the market with bliss-bestowing hands, and yet, on another level of consideration, where Reality is metaphor, and metaphor, consensus reality, they are also no more than portrayals of Shakyamuni's descent from a mountain and Pu Tai purchasing wine.

“Men do not light a lamp and then put it under a bushel basket. They set it on a stand where it gives light to all in the house. In the same way, your light must shine before men

⁶⁰¹ *Ten Oxherding Pictures* *supra* Note 78 at 79.

⁶⁰² *Ibid.* at 95.

to that they may see goodness in your acts and give praise to your heavenly Father.” (Matthew: 5:15-16)

常樂我淨

Zengo: *Jō-raku-ga-jō*.

Translation: Immutability-joy-ipseity-purity.

Source: *Dai Hatsu Nehan-gyō* (*Mahāparinirvāṇa Sūtra: The Sūtra of the Great Decease*).

Besides the *Dai Hatsu Nehan-gyō*, this expression also appears in the *Kannon Sūtra in Ten Lines for Prolonging Life*, which is frequently chanted in the Zen school. The *Nehan-gyō* was the *sūtra* spoken by Śākyamuni Buddha regarding his final entry into Nirvāṇa, that being the Great Decease, also known as the Great Extinction and Passing Over (*dai metsu-do*, Zengo 25).

Jō-raku-ga-jō are the four virtues of Nirvāṇa (enlightenment). [The first] *jō* means immutability: it indicates that Nirvāṇa transcends time and space and is endowed with the virtues of being without birth, death or change. *Raku*-joy implies ease (*anraku*): it indicates that in the realm without birth, death or change, it [Nirvāṇa] is endowed with the virtue of quiescent (*jaku-jō*), unconditioned (*mu'i*), joy. *Ga*-personality means the Real Self: it indicates that it [Nirvāṇa] is endowed with the virtue of undivided, self-existent, mysterious wisdom and Original Nature, separate from the deep-rooted delusory self. *Jō* means *seijō*-purity: it indicates that it [Nirvāṇa] is endowed with the virtue of perfect purity in which the defilements of vexations and delusory thoughts have been completely destroyed. Together, *jō-raku-ga-jō* are called the Four Excellent Qualities of Nirvāṇa.

I have already commented on Nirvāṇa in the section on “the marvellous mind of Nirvāṇa” (Zengo 25), so I will be brief. Here, Nirvāṇa is not that deliverance which depends on the destruction of the physical body, but is said of that Nirvāṇic state of enlightenment which has utterly destroyed vexations and delusory notions.

Jō-raku-ga-jō is an expression that also appears in the *Kannon Sūtra in Ten Lines for Prolonging Life*, so allow me to introduce it here.

Kanzeon,	Hail to Avalokiteśvara and
Namu-butsu	To Buddha!
Yo butsu u in.	Grant us connection with Buddha as cause and
Yo butsu u en.	Connection with Buddha as condition [for attaining Buddhahood]!
Buppō-sō en.	Through such connection with Buddha, the Dharma and the Sangha
Jō raku ga jō.	Ever joyful and pure are we.
Chōnen Kanzeon.	We recall Avalokiteśvara in the morning.

Bonen Kanzeon. We recall Avalokiteśvara in the evening.
Nen-nen jū shin ki. Thought after thought [of Avalokiteśvara] arises from Mind.
Nen-nen furi shin. Thought after thought [of Avalokiteśvara] is not separate from Mind.

‘Let us have faith in Avalokiteśvara, the Bodhisattva of compassion. We have a deep karmic connection to the Three Jewels: the Buddha, his teachings and the congregation of monks and nuns [so] let us live our lives with a joyful and pure mind. Let us ever recall and never be apart from thoughts of Avalokiteśvara, morning and evening.’

This is a short and easily read sūtra of forty-two Chinese characters in ten lines. Herein, the *on-doku* Chinese reading *jō-raku-ga-jō* does not refer to the Four Excellent Qualities of Nirvāṇa, but rather means “the lasting joy of self-purification.” The Four Excellent Qualities of *jō-raku-ga-jō* with which Nirvāṇa, the ideal state of Buddhism, is endowed, is what we must learn. Above all, were human beings to live their lives with pure, cheerful, compassionate hearts, the world would be put at ease and made meaningful. We should recite the *Kannon Sūtra in Ten Lines for Prolonging Life* in the hope of healthy, long lives.

COMMENT

I am of old and young, of the foolish as much as the wise,
Regardless of others, ever regardful of others,
Maternal as well as paternal, a child as well as a man,
Stuffed with the stuff that is coarse, and stuffed with the stuff that is fine...
At home on Canadian snowshores or up in the bush, or with fishermen off
Newfoundland,
At home in the fleet of iceboats, sailing with the rest and tacking...
Comrade of raftsmen and coalmen - comrade of all who shake hands and welcome to
drink and meat;
A learner with the simplest, a teacher of the thoughtfulest,
A novice beginning experient of myriads of seasons,
Of every hue and trade and rank, of every caste and religion,
Not merely of the New World but of Africa Europe or Asia....a wandering savage,
A farmer, mechanic or artist....a gentleman, sailor, lover or quaker,
A prisoner, fancy-man, rowdy, lawyer, physician or priest.

I resist anything better than my own diversity,
And breathe the air and leave plenty after me,
And am not stuck up, and am in my place.

The moth and the fisheggs are in their place,
The suns I see and the suns I cannot see are in their place,
The palpable is in its place and the impalpable is in its place.

These are the thoughts of all men in all ages and lands, they are not original with me,
If they are not yours as much as mine they are nothing or next to nothing...
- Walt Whitman⁶⁰³

In view of the basic Buddhist dogmas of no-self and the ubiquity of suffering associated with impermanence, along with the Buddha's comments in the *Udāna* (8:3) in which he described *nibbāna* (*nirvāṇa*) as "an unborn (*ajāta*), unoriginated (*abhūta*), unmade (*akata*) and non-conditioned state (*asamkhata*),"⁶⁰⁴ it may seem paradoxical that *The Sūtra of the Great Decease* would contain so many positive references to the four virtues of Nirvāṇa as immutability (常), joy (樂), ipseity (我), and purity (淨), but the matter is clarified in Chapter 45 of the latter when Senika challenged the Buddha thus: "O Gautama! You say that there is no self, and nothing that belongs to self. Then, why do you speak of the Eternal, Bliss, Self, and the Pure?" The Buddha responded: "Nobly-born One. I have never taught that the six inner and outer ayatanas [sense-spheres] and the six consciousnesses are Eternal, Blissful, the Self, or Pure; but I do declare that the cessation of the six inner and outer ayatanas and the six consciousnesses arising from them is termed the Eternal. Because that is Eternal, it is the Self. Because there is Eternity and the Self, it is termed Blissful. Because it is Eternal, the Self and Blissful, it is termed Pure. Nobly-born One, ordinary people abhor suffering, and by eliminating the cause of suffering, they may freely/spontaneously distance themselves from it. This is termed the Self. Therefore, I have spoken of the Eternal, the Self, the Blissful, and the Pure."⁶⁰⁵

Within the Zen sect the non-egoic Self to which the Buddha pointed in *The Sūtra of the Great Decease* has been variously called Buddha Nature, Mind (Bodhidharma), Original Face (Huineng), the True Man of No-rank (Linji), and the Formless Self (Shin'ichi Hisamatsu). In his essay "Genjōkōan" (Manifesting Suchness), Zen Master Dōgen referred to it as the *honbunnin* (本分人), i.e. the Fundamental, Primordial, or Original, Person, when he advised that: "to learn the Buddha Way is to learn one's self. To learn one's self is to forget one's self. To forget one's self is to be confirmed by all dharmas. To be confirmed by all dharmas is to cast off one's body and mind and the bodies and minds of others as well. All traces of enlightenment disappears, and this traceless enlightenment

⁶⁰³ *Leaves of Grass supra* Note 86 at 40-41.

⁶⁰⁴ *The Buddha and His Teachings supra* Note 288 at 495-496.

⁶⁰⁵ *The Mahāparinirvāṇa Sūtra supra* Note 7 at 483. The British scholar Samuel Beal (1825-1889) translated the Buddha's response thus: "illustrious youth, I do not say that the six external and internal organs, or the various species of knowledge, are permanent, etc.; but what I say is that *that* is permanent, full of joy, personal, and pure, which is left after the six organs the the six objects of sense, and the various kinds of knowledge are all destroyed. Illustrious youth, when the world, weary of sorrow, turns away and separates itself from the cause of all this sorrow, then, by this voluntary rejection of it, there remains that which I call "the true self"; and it is of this I plainly declare the formula, that it is permanent, full of joy, personal, and pure." Samuel Beal, *A Catena of Buddhist Scriptures from the Chinese* (London: Trübner & Co., 1871) at 179-80.

continues without end. The moment you begin seeking the Dharma, you move far from its environs. The moment the Dharma is been rightly transmitted to you, you become the person [人] of your original part [本分],”⁶⁰⁶ i.e. the *honbunnin* (本分人). This is the right or authentic transmission to which Dōgen also referred when he wrote - 正伝は、自己より自己に正伝するがゆゑに、正伝のなかに自己あるなり: “the authentic transmission is authentically transmitted from a self to a self, and so within the authentic transmission there is self.”⁶⁰⁷

Walt Whitman set out a description of his (June 1853?) encounter with the Original Person and subsequent confirmation by all dharmas in his lengthy “Song of Myself.”

I believe in you my soul....the other I am must not abase itself to you,
And you must not be abased to the other.

Loafe with me on the grass....loose the stop from your throat,
Not words, not music or rhyme I want....not custom or lecture, not even the best,
Only the lull I like, the hum of your valved voice.

I mind how we lay in June, such a transparent summer morning;
You settled your head athwart my hips and gently turned over upon me,
And parted the shirt from my bosom-bone, and plunged your tongue to my barestript heart,
And reached till you felt my beard, and reached till you held my feet.

Swiftly arose and spread around me the peace and joy and knowledge that pass all the art
and argument of the earth;
And I know that the hand of God is the elderhand of my own,
And I know that the spirit of God is the eldest brother of my own,
And that all the men ever born are also my brothers....and the women my sisters and
lovers,
And that a kelson of the creation is love;
And limitless are leaves stiff or drooping in the fields,
And brown ants in the little wells beneath them,
And mossy scabs of the wormfence, and heaped stones, and elder and mullen and
pokeweed...⁶⁰⁸

In all people I see myself, none more and not one a barleycorn less,

⁶⁰⁶ Genjōkōan in *The Heart of Dōgen's Shōbōgenzō supra* Note 217 at 41.

⁶⁰⁷ “Bukkyo” in *Shobogenzo: Book 2 supra* Note 323 at 57. This connection was pointed out by Norman Waddell and Masao Abe, *ibid.*

⁶⁰⁸ *Leaves of Grass supra* Note 86 at 28-29.

And the good or bad I say of myself I say of them.

And I know I am solid and sound,
To me the converging objects of the universe perpetually flow,
All are written to me, and I must get what the writing means.

And I know I am deathless.⁶⁰⁹

It may seem strange that, given its peculiar brand of agnostic antinomianism, the Zen sect would do more than cock a snook at an extollatory verse like the *Kannon Sūtra in Ten Lines for Prolonging Life*, which probably originated in the Tendai sect anyway, yet it has played a role in morning services since at least Zen Master Hakuin's time. In fact, Zen Master Hakuin was one who encouraged daily recitation of this *Sūtra* and relayed many stories of the wonders which flow from its repeated recitation. In his voluminous *Accounts of the Miraculous Effects of the Kannon Sūtra in Ten Lines for Prolonging Life* he even wrote of some who died and escaped Hell to return to life through its recitation, but true to form, added in the postscript that "anyone who possesses the true Dharma eye will see all of the miraculous events I have recounted above about the unparalleled power of the *Ten Phrase Kannon Sutra* as no more than phantoms, imaginary flowers in the air."⁶¹⁰ He then went on to explain that the miracle he offered was *kenshō* (見性),⁶¹¹ i.e. the miracle accessible to all through assiduous meditation of direct insight into the four virtues of an awakened self-nature.

風吹碧落浮雲尽
月上青山玉一团

Wind sweeps the blue sky, whipping the floating clouds away,
And over the green hills, up floats the moon like a globe of jade.⁶¹²

⁶⁰⁹ *Ibid.* at 43.

⁶¹⁰ Norman Waddell (tr.), *The Religious Art of Zen Master Hakuin* by Katsuhiro Yoshizawa (Berkeley: Counterpoint, 2009) at 222.

⁶¹¹ *Ibid.* at 224.

⁶¹² *Kaze hekiraku o fuite fuun tsuki, tsuki seizan ni noboru tama ichidan. Zen Sand supra* Note 13 at 500.

体露金風

Zengo: *Tairo kinpū*.

Translation: The whole body is exposed to the golden wind.

Source: *Hekiganroku* (*Blue Cliff Record*): 27.

The phrase *tairo kinpū* appears in both Case 27 of the *Hekiganroku*, and Chapter 15 (on Yunmen) of *A Compendium of the Sources of the Five Lamps*. This Zengo, which has become a *kōan*, was Tang dynasty Zen Master Yunmen Wenyan's response to the query of a monk. A monk asked Yunmen, "how is it when the tree withers and the leaves fall?" Yunmen replied "the whole body is exposed to the golden wind." As a question used by students to test the Master's capacity, this is called *benshumon*, "a (hard) question to test the host," and as a question regarding the essence of Zen which borrows from natural objects it is also called *shakujimon*, "a question that uses things" [as parables or examples].

The 'tree withered and leaves fallen' is a lonely, late autumn scene in which the tree's life-force has vanished and it has shrivelled, its dry leaves wafting earthwards. It appears that the monk's query was directed at this scene, but, in fact, he was asking about the state of Zen under the guise of natural objects. The leaves and branches of the tree being a metaphor for vexations and delusory thoughts, the withered tree and its dried falling leaves is a transformation to a whole state of mind, swept clean of the dust of those vexations and delusory notions. This was the monk's state of mind, but insofar as this was a test of the Master's capacity, it suggests that he was a Zen man of considerable practice.

Like the monk, Yunmen also responded with a reference to the autumn scenery. *Tairo* in the Master's response *tairo kinpū* is short for *zentai rogen*, which means that one is completely exposed, while *kinpū*, or "golden wind," refers to the autumn wind (because in the theory of the five elements of wood, fire, earth, water and metal, or, gold, autumn corresponds to the element metal),

This *tairo kinpū*, that has been explained as the extinction of vexations and delusory thoughts under the guise of the leaves of a tree scattered in the autumn wind, is the complete exposure of the entire substance of the Buddha-dharma in the autumn wind. It is, in other words, the realm that is *mei-rekireki*, *ro-dōdō*: "bright and sharp, exposed and majestic" (Zengo 75). The autumn wind is indeed the scene of having exhaustively scattered the leaves of the tree of evil passions and delusory ideations, and, having dispensed with everything, the enlightened state of the coming and going of the pure

breeze. Tasting thoroughly of this phrase, *tairo kinpū*, we hope to draw even one step closer to Yunmen's refreshed state of mind.

COMMENT

A tree grew here before the grove
its age is twice as great
the shifting earth has gnarled its roots
wind and frost have parched its leaves
people scorn its withered outside
no one sees its fine-grained heart
but when its bark is stripped away
what remains is real. – Cold Mountain⁶¹³

Red Pine (Bill Porter), who translated this verse by Cold Mountain (Han Shan), noted that the tree (樹) which was present long before the grove was established refers to a sal tree (沙羅樹) mentioned in the *Nirvāṇa Sūtra* as a metaphor for the Buddha body, i.e. the Buddha's naked Body of Truth: "in the forest there's a grove of sal trees, and among them one that was alive before the rest. For a hundred years the owner of the grove has watered and protected it. But now aged and sere, its leaves have fallen, and its bark has peeled, revealing what is truly real. So it is with the Tathagata."⁶¹⁴ Following this motif, the 'tree withered and the leaves fallen' (樹凋葉落) of the monk's question were nothing less than a challenge to Zen Master Yunmen's ability to reveal Buddha Nature in such a moment, and like a skilled swordsman Yunmen immediately parried and thrust with: "the whole body is exposed to the golden wind." Few, however, will ever find themselves naked in the golden autumnal wind, or that of any other season. The problem, as Jiddu Krishnamurti framed it, is our failure to recognize "our meanness, our shabby behaviour, our incessant babblings, the pains of anxiety we endure for this or that, our curiosity with regard to the affairs of others, our craving for success, etc." i.e. our failure to shed the foliage of our emotional and intellectual entanglements which Buddhists refer to as *kleśa*, but on an optimistic note: "when the mind, having perceived its pettiness, is fully conscious of its shortcomings and, because of this fact it becomes truly silent, then and only then may its limitations fall away of their own accord. The mind must recognize its own activities and in the process of this recognition, in the perception of the insignificant things which it has consciously or unconsciously constructed, it becomes silent. In this

⁶¹³ Red Pine (tr.), *The Collected Songs of Cold Mountain* (Washington: Copper Canyon Press, 2000) 143 (hereinafter, *The Collected Songs of Cold Mountain*).

⁶¹⁴ *Ibid.* at 142.

peace is a creative state, and it is this which is the factor which engenders transformation.”⁶¹⁵

Whereas kōan are frequently referred to as “encounter dialogues” (*kien mondō*, 機縁問答) or simply “dialogues,” in accordance with their typical format, the categories of *benshumon*⁶¹⁶ (弁主問, a hard question to test the host) and *shakujimon* (借事問, a question that uses things as parables or examples), which the monk’s question to Yunmen represent, are among Fen Yang’s typology of eighteen categories of questions.⁶¹⁷ By way of complement, in his essay on the content of Zen experience D.T. Suzuki utilized a topographical approach to abstract fourteen types of response, with particular regard to the meaning of Bodhidharma’s coming from the West.⁶¹⁸ Suzuki pointed out that, like their interlocutors, Zen Masters too may take advantage of nearby objects. On the meaning of Dharma’s coming from the West, Zhaozhou, for example, commented ‘the cypress-tree in the courtyard,’ and Shanzhao of Fenyang said ‘how cool this blue silk fan is’ - but either response could have served to reveal Yunmen’s consciousness (*kyōchi*, 境地) of ‘trees withered and leaves fallen’ were the circumstances right. In the latter case, however, they would certainly overlap with dialogues in which the Masters make conventional remarks readily encountered in daily life but seemingly unrelated to the question at issue. Examples of the same provided by Suzuki which addressed the matter of Dharma’s motivation for having embarked on his long and hazardous journey from India to China include: “as to the tree-peony, we look for its flowers in spring,” and “the frost-bearing wind causes the forest leaves to fall.” When an inquiring monk asked what the Master meant by the latter response, the Master (Baohua Xian) said: “when the spring comes they bud out again.”⁶¹⁹

The method of kōan study in Zen “is to blot out by sheer force of the will all the discursive traces of intellection whereby students of Zen prepare their consciousness to be the proper ground for intuitive knowledge to burst out,” according to Suzuki. “They march through a forest of ideas thickly crowding up into their minds; and when, thoroughly exhausted in their struggles, they give themselves up, the state of consciousness, psychologically viewed, after which they have so earnestly but rather blindly been seeking, unexpectedly prevails... Without this giving-up, whether intellectually or conatively or emotionally, or in whatever way we may designate this

⁶¹⁵ Excerpts from *Quantum Spirituality* by Robert Linssen, “On the Subject of Krishnamurti” *Ariadne’s Web* 4:2 (Winter 1998-99) 58 at 59.

⁶¹⁶ *Benshumon* is an alternative name for *henpekimon* (偏辟問) in Fen Yang’s categorizations.

⁶¹⁷ These are set out in brief in *The Blue Cliff Record* *supra* Note 264 at 639-641.

⁶¹⁸ D.T. Suzuki, *Essays in Zen Buddhism: Second series* (London: Rider and Company, March 1970) 227-253.

⁶¹⁹ *Ibid.* 240-241.

psychological process, there is generally no experience of a final reality.”⁶²⁰ Lest this be taken as mere instrumentality, in other words, that the kōan is little more than a blunt psychological instrument with which to put an end to the restless activities of the discursive intellect, Victor Sōgen Hori cautioned that, once understood, the kōan is “possessed of a meaningful content of its own which can be apprehended intellectually,” even if that meaning is not necessarily an intellectual one.⁶²¹

What is the color of the wind?
Where does the rain come from?⁶²²

⁶²⁰ *Ibid.* at 331.

⁶²¹ *Zen Sand supra* Note 13 at 8 & 9.

⁶²² *Kaze nan no iro o ka nashi. Ame izure no tokoro yori ka kitaru. Zen Sand supra* Note 13 at 382. In his always humorous autobiography, Dr. Frederick S. Perls (1893-1970) wrote that during a brief (roughly two month) study of Zen at Kyoto’s Daitoku-ji Temple in or around 1960 “there was not time to be introduced to the *koan* game. He [Dr. Perls’ unidentified teacher] only gave me one childishly simple *koan*: “What color is the wind” and he seemed to be satisfied when, as an answer, I blew in his face.” Frederick S. Perls, *In and Out the Garbage Pail* (New York: Bantam Books, Inc., January 1972) at 111.

茶禅一味

Zengo: *Chazen ichimi*.

Translation: Tea and Zen are of one flavour.

Source: *Cha Zen Dō Ichimi (The Single Flavour of Tea and Zen)* by Sen Sōtan.

The Muromachi Era Tea Patriarch Murata Jūkō (1422-1502), who enjoyed the patronage of the eighth Ashikaga Shōgun Yoshimasa (1435-1490), mastered (*taitoku*) Zen at Kyoto's Daitoku-ji Temple under Reverend Ikkyū (1394-1481), and broke new ground by incorporating the spirit of Zen into the Way of Tea (*Chadō*) with his 'Tea and Zen are one and the same flavour.'

When Jūkō's inner-eye of the Way of Tea was opened under Ikkyū's guidance, Ikkyū presented him with a calligraphy by the Song dynasty author of the famous *Blue Cliff Record*, Zen Master Yuanwu Keqin (1063-1135), which Jūkō always hung in his Tea Room whenever he prepared tea. When he was dying, Jūkō requested, "on my memorial days, hang the scroll by Zen Master Yuanwu, and then prepare a cup of tea before it," thereby making it known how to penetrate his 'Tea and Zen of one flavour.'

Jūkō popularized and simplified the Way of Tea. He set aside self-attachment and emphasized restraint (*kin*), respect (*kei*), purity (*sei*) and tranquility (*jaku*) – that is, not just the drinking of tea, but Zen as well. While Jūkō was first to present the four maxims of *kin*, *kei*, *sei* and *jaku* (in *Jūkō's Tea Catechism*), the Tea Saint Sen no Rikyū preferred *wa* (harmony), *kei*, *sei* and *jaku* (Zengo 42).

Takeno Jō'ō (1502-1555), founder of the Sakai School of Tea, studied Jūkō's tea tradition under the likes of Jūkō's disciples Fujita Sōri and Shōrei Sōkin, and he practiced Zen under Masters such as Dairin Sōtō (1480-1568), the founder of Nanshū-ji Temple in Sakai, and his teacher, Kogaku Sōkō (1465-1548). At the age of forty-eight, Jō'ō was granted the name Layman Ikkan by Reverend Dairin, and he too favoured Zen Tea, hanging two scrolls from Daitoku-ji Temple by Zen Master Xutang Zhiyu (1185-1269). In the *Record of Sōji*, its author, Yamanoue no Sōji (1544-1590), a disciple of Sen Rikyū, let it be known how it was that Jūkō's and Jō'ō's Tea was Zen, saying: "*Chanoyu*⁶²³ is derived entirely from the Zen sect, so it is wholly a Zen activity. Jūkō and Jō'ō both belonged to the Zen sect. The essence of Jō'ō's style of Tea is Zen."

Like Kitamuki Dōchin (1504-1562) and his close friend and teacher Takeno Jō'ō, the Tea Saint Sen no Rikyū studied Zen under Reverend Dairin of Nanshū-ji Temple, then

⁶²³ *Chanoyu*, or, "tea with hot water" is a synonym for *Chadō* or *Sadō*, the Way of Tea.

under the latter's disciple, Zen Master Shōrei Sōkin (1490-1568), the priest who received the conversions of both Oda Nobunaga (1534-1582) and Toyotomi Hideyoshi (1536-1598). He also studied under Shōrei's successor, Zen Master Kokei Sōchin (1532-1597), eventually obtaining certification of his understanding of Zen from Reverend Kokei, which acknowledged him as "a person of thirty years of untiring practice." His name, Rikyū, granted to him by Reverend Kokei, came from the phrase "dispense (*kyū*) with both name and gain (*ri*)" (Zengo 38). The monk's name Sōeki was also granted to him, and his style Fushin'an (Hut of Uncertainty) derived from a Zengo [meaning "how are you?"⁶²⁴].

Rikyū not only hung scrolls by his teacher, Reverend Kokei, but also those by Zen Master Yüanwu and Reverend Xutang, further demonstrating the Zen leanings of his Tea. According to the *Record of Sōji*, "both Dōchin and Sōeki (Rikyū) emphasized Zen teachings." With Zen as its spiritual root, Rikyū's Way of Tea, too, emphasized *chazen ichimi*, the single flavour of Zen and Tea.

The Senke (Sen Family) tradition of Tea began with Sen Sōtan, Rikyū's grandson, following the retirement of Sōtan's father, Shōan (1546-1614), to Saihō-ji Temple (also known as Koke-dera, the Moss Temple, wherein is the famous tea hut Shonantei). Sōtan studied Zen under Zen Master Seigan Sōi (1588-1661) of Daitoku-ji Temple. Because of the suicide of his grandfather (Rikyū), ordered by Hideyoshi, Sōtan avoided government service. Instead, he lived a life of poetic poverty and devoted himself to a simple tea style of purity and tranquility. Desiring neither fame nor wealth, he led a life of simplicity and refinement, saying that "since Tea is originally Zen, nothing more need be said." In that way, his Tea was Zen Mind Tea.

Sōtan's work, *Cha Zen Dō Ichimi*, is divided into five chapters. In it, Tea and Zen are described as of one taste and of identical mind, and it is this which reveals the essence of Zen Tea. While my commentary on the expression "Tea and Zen are of one flavour" is dependent upon Sōtan's work on Teaism, here I will summarize only those portions particularly relevant to its relationship with Zen.

In Chapter 1, Sōtan explains, "the Zen Way is essential to tea drinking," and "the Way of Tea is one of contemplation on one's mind and its objects." The foundation of a tea service being Zen, what is essential to the Way of Tea is to compose both body and mind and investigate the depths of one's own Original Mind (*honshin*). This is what Jukō, Jō'ō and Rikyū strove for with their Zen-minded Way of Tea. A number of the special words and phrases that Sōtan used in relation to his Tea practice, such as, 'the Tea of no guest nor host,' 'the open ground (*roji*) of substance and its functioning,' *suki* (refined taste), and *wabi* (poverty), all came from Zengo.

⁶²⁴ *Gokigen yoroshū gozaimasu ka?*

The “guest and host” of [Sōtan’s] “no guest nor host” (*muhiñju*) derive from Zen Master Linji’s *Shihinju* or “Four Relationships Between Guest and Host” (the guest in the guest; the host in the Guest; the guest in the Host; and, the Host in the Host), but, in Tea, it is Host and Guest, together, attaining no-mind and uniting in one body that is called the “Tea of no guest nor host.”

Of ‘the open ground of substance and its functioning’ (*tai-yū ro-ji*) - as in the relationship of mutual identity and inseparability between original substance and its functioning (phenomena) – it is the place revealed (*ro*: exposed, laid bare) by the Original Mind’s responding to things when mind is No-mind. That is to say, it is the enlightened realm of the Original Mind’s activity of natural freedom (*nin ’un jizai*), that Buddha-world, which is known as the “pure, open ground” (*byaku ro-ji*).

Suki (数寄), “refined taste,” which is a homophone of the *suki* (好) that means “liking,” is an inclination of the mind towards the pursuit of elegance. However, *suki* (数寄) is also [a homophone for] *suki*-empty (空), and *via* that *kara*-emptiness (空, i.e. *śūnyata*) and *nai*-negation (ない, none), is related to Zengo like *mu* (無, Nothingness), *shinkū* (真空, True Emptiness), and *mu-ichi-motsu* (無一物, not one thing).

Of *wabi* – poverty – Jō’ō said, “it is a straightforward, deeply prudent and non-extravagant attitude that I call *wabi*” (*The Letter on Wabi*). In that way, it resembles the Zengo *chisoku*-contentment (knowing what’s enough, Zengo 7). The Tea Man Ii Naosuke (1815-1860), Lord of the Hikone fief, also said that “contentment (*chisoku*) truly is *suki*, is *wabi*.” Moreover, in *The Record of Nambō* (*Nambō-roku*), the bible of Teaism, Nambō Sōkei (Rikyū’s student, dates unknown) records that “the true intent of *wabi* is to reveal the pure, undefiled Buddha-world.” The essence of *wabi* and *suki* is contentment, and Zen-like things comprise their core.

Sōtan said, “add the flavour of Zen to the flavour of Tea,” and “the long-cherished ambition of my Way is to earnestly and contentedly practice Zen Tea. Preparing tea entirely according with Zen Dharma (teachings) is to endeavour to understand one’s Self-nature (*jishō*).” In that way, Zen Tea is the true intent of the Way of Tea, and to prepare tea is Zen’s enlightened path to understanding Original Mind, or, Original Self. That *jishō* - Self-nature - is a Zengo that means the same thing as the Original Nature of mind devoid of vexations and delusory thoughts, i.e. the Buddha-nature or ‘pure mind of [one’s] essential nature’ (*jishō shōjō shin*).

A *chaji* tea function being “a contemplative method (*kanbō*) to realize one’s original state (*honbun*),” one must thoroughly investigate the fundamental spirit of Tea. A tea service is a union of mind and mind; there is nothing apart from mind. This is Zen’s “mind to mind transmission,” and the “no thing (*dharma*) outside of mind” (*shinge muhō*) of Sōtan’s Zen jargon. Since the meaning of the Way of Tea lies in the investigation of

one's Original Face, the Way of Tea is superlative. For that reason, Tea must be Zen Tea, Mind Tea. The point of Tea is Mind; manners are its branches and leaves. That "Original Face" is a Zengo (Zengo 30), the locus of no-mind (Zengo 10), and the fundamental reality (*honrai no sugata*: original form) of the self.

Promoting Zen Tea, Chapter 1 concludes: "we should practice Zen-flavoured True Tea."

The main point of *chaji* Tea practice set out in Chapter 2 is the contemplation of Buddha Mind, or, Buddha-nature, in a state of no-mind. Saying that "Tea practice (*chaji*) lies in entering the *samādhi* of handling tea utensils with 'concentration on one thing without distraction'," explains how *samādhi* practice is becoming one with the entirety of every little thing that one does, whether walking, standing, sitting or lying down. "Concentration on one thing without distraction" (*shuitsu museki*, Zengo 42) is an expression that was used by Song dynasty Confucian scholars. It is a unified state of mental concentration, and it has the same meaning as Zengo like: *shuitsu muteki*, "one aim without distraction" (Zengo 42 and 93); *jun'itsu muzō*, "pure and simple" (single-pointedness of mind, unmixed with worldly thoughts); and, *zanmai*, i.e. "*samādhi*."

With regard to the intent of Tea, Chapter 3 explains that Tea is Zen (茶即禅), that Tea and Zen are of one flavour (茶禅一味) with: "the intent of Tea is the intent of Zen. Not knowing the flavour of Zen, you will also be unable to know the intent of Tea," and "essential to Zen *samādhi* (*zentei*) is an unmoving mind." Therefore, in Zen Tea, you must be on your guard against the discursive intellect. Chapter 3 concludes by emphasizing the practice of Zen Tea with, "it is essential to practice the enlightened Way (*myōdō*) through the activity of Zen Tea."

With regard to Tea utensils, Chapter 4 states that, "the Zen Tea utensil is not within things of beauty. Let your perfectly empty and pure One Mind (一心) be the utensil. It is this One Mind of purity as the utensil that is Tea as a Zen activity (*zenki*, 禅機). Seek out the utensil of truth and purity within your own heart." The Tea utensil of Zen Tea is the vessel of one's own pure mind, the vessel of Zen activity. Not a utensil with form, it [the Tea utensil of Zen Tea] must be the vessel of mind. It is when Zen Tea is Mind Tea that it [the vessel of mind] becomes a utensil of renown and a thing of beauty. That *zenki*, or, "Zen activity," means "the great activity and great functioning of Zen" (禅の大機大用), its excellent workings, i.e. that referred to as the "dynamic operandi" (*kassaryaku*, 活作略: vivifying methods of close education and guidance) of a Master dealing with his or her students.

Chapter 5 discusses the *roji* [露地, "open ground," often poetically understood to mean "dewy ground"]. A *roji* is a Tea garden, but according to Sōtan the *-ji* (*-chi*, 地:

earth, ground) refers to the “mind,” and “it (*roji*) means ‘to bare (*ro*, 露: *arawasu*) Self-nature.’ Detached from all mental afflictions (*kleśa*: vexations), and baring (*ro*: *arawasu*) the original nature’s true form of thusness, it is therefore called the *roji* (open ground).” In that way, *roji* means to disclose (*ro*: *arawasu*) one’s Self-nature or Original Nature. Moreover, “that called the “white *roji* (*byaku roji*, 白露地) is the same, ‘white’ implying ‘purity’.” In that way, it is just the same to refer to the locus of the unblemished purity of Self-nature or Original Nature as the “white *roji*.” In the Zen school, the “white *roji*” is that which is called “the enlightened state of free and unhindered (*jiyū muge*) no-mind.”

“Since the Tea Room (*chashitsu*, 茶室) is a *dōjō* (道場, holy site) to manifest (*ro*: *arawasu*) one’s Original Nature, it has been called a *roji*. Whether it [the Tea Room] is called a *dōjō* or a *roji* the meaning is the same.” Explained thus, *dōjō* and *roji* are identical.

That “*dōjō* to manifest one’s Original Nature” is Zen’s “straightforward mind is the holy site” (Zengo 53). In general, a place to practice the Buddha Way is referred to as a *dōjō* (*Bodhimandala*). For that reason, a Tea Room is naturally so called, but as a holy site (*dōjō*: *Bodhimandala*) for strict practice, so too is the *roji*. To Sōtan, a Tea Room is not simply a place for tea functions, but a place to practice and accomplish the Way. Saying that one should “engender that non-abiding mind,” the Tea Room is the state of natural freedom (*nin’un jizai*) of no-self and no-mind wherein is laid bare one’s Original Mind, or, Original Nature. “Engender that non-abiding mind” is a well-known Zengo (Zengo 87).

I have provided a rough outline of Sōtan’s *cha-zen ichi-mi*, but also examining the Way of Tea of such as Jūkō, Jō’ō and Rikyū, Tea is Zen. Tea and Zen are of one and the same flavour; the spirit of Zen is the foundation of the Way of Tea. It is essential that one’s Tea be Zen Mind Tea, a *Chadō* that brings to light one’s Original Mind or Original Self in the state of no-mind.

COMMENT

All these diverse things-
Appearances and nonappearances,
Thoughts and emptiness,
Emptiness and nonemptiness-
Are of one flavor in emptiness.
Understanding and the absence of understanding are of one flavor;
The distinction between absorption and postabsorption
Is dissolved into one flavor;
Meditation and nonmeditation are pacified into one flavor;
Discrimination and nondiscrimination are of one flavor

In the expanse of reality. – Je Phagdrü⁶²⁵

There is much speculation, but no one knows with certainty, why Toyotomi Hideyoshi ordered his Tea and aesthetics advisor, Sen no Rikyū, to commit suicide by ritual disembowelment on the twenty-eighth day of the second month of Tensho 19, or why he would then spare Rikyū's family, but the latter mercy meant that Rikyū's grandson, Sen Sōtan, only thirteen at the time of his grandfather's death, was free to pursue a life of *wabi* apart from the military and political machinations of his time, and to explore the correlations which he found between Tea and Zen. In the preface to his 1701 *Tea Stories Pointing to The Moon* (*Chawa Shigetsu Shū*, 茶話指月集), Kasumi Soan (1636-1728) said of Sōtan that “throughout his life, he pursued neither fame (名) nor gain (利), but for about seventy years lived always behind a window blind, savouring the taste of purity. If it pleased him, on snowy mornings or moonlit nights he would invite Tea companions, or would sit alone (*dokuza*, 独座), if that was his pleasure. Whenever asked about this Way he would say ‘本来禅によるがゆえに、更に示すべき道もなし。但わが平生かたり云う古人の茶話を以て指月とせば、おのずから得ることあらん: because it's originally based on Zen, there's no other ‘Way’ that should be specified. If you simply take the Tea stories of my predecessors that I always recount as a finger pointing to the moon, you will come to your own understanding’.”⁶²⁶

Sōtan's descendants founded three schools of Tea still active in Kyoto: Urasenke, Omote Senke and Musha Kōji Senke. To appreciate how the universalism of Zen can be reconciled with the minutiae of the practices which they promulgate, it is useful to consider Dongshan Liangjia's (Tōzan Ryōkai, 807-869) Five Ranks (*go'i*, 五位) on the relationship between the *hen* (the bent, the inclined: 偏), and the *shō* (the erect, the upright: 正). According to D.T. Suzuki,⁶²⁷ the *hen* corresponds to the likes of the relative, the finite, the many, the world, difference, form and matter (*nāmarūpa*) and “the particular” (*ji*, 事), in other words, the realm of those fine distinctions and subtle differentiations which are the norm in Tea praxis. On the other hand, the *shō* refers to the absolute, the infinite, the one, God, sameness, emptiness (*śūnyatā*) and “the universal” (*ri*, 理), in other words, insight into the non-dual dharma-realm (*hokkai*, 法界: *dharma-dhātu*) of the Buddhas, characteristic of Zen. To practice the Five Ranks is to

⁶²⁵ Lobsang P. Lhalungpa (tr.), *Mahāmudrā: The quintessence of mind and meditation* (Boston, Massachusetts.: Shambhala Publications Inc., 1986) at 388.

⁶²⁶ *The Yamanoue Sōji-ki and Chawa Shigetsu-shū supra* Note 568 at 133-134. Dennis Hirota translated Sōtan's response as “since it was originally formulated on the basis of Zen, there is no ‘way’ that need be further specified. If you simply take the tea stories of our predecessors that I often recount as a pointer to the moon, you will naturally come to understand.” See Hirota's translation of the *Chawa Shigetsu-shū* in *The Wind in The Pines supra* Note 482 at 246: “Pointing to The Moon: Sōtan's anecdotes of Rikyū's Tea.”

⁶²⁷ D.T. Suzuki, Erich Fromm, and Richard De Martino, *Zen Buddhism and Psychoanalysis* (New York: Grove Press Inc., 1963) 59-76 [hereinafter, *Zen Buddhism and Psychoanalysis*].

deepen one's insight into the fundamental identity of the *hen* and the *shō*, phenomena and noumena, and to bring that insight to life in Zen activities (*zenki*, 禅機), like the Way of Tea.

The first of the Five Ranks, *shō chū hen* (正中偏), 'the *shō* in the *hen*,' refers to the Absolute in the relative, the One in the many, or the One in the saying 'the ten thousand things return to the One.' In that way, the starting point of the Five Ranks corresponds to the eighth of the ten ox-herding pictures, to Absolute Nothingness (*zettai mu*, 絶対無) or True Emptiness (*shinkū*, 真空), represented by an empty circle in which the ox and the self are both forgotten. Again, *shō chū hen* stands for the Absolute or Fundamental Subjectivity of Shiyān's "Master" (主人公), i.e. the discovery of one's "original part" (*honbun*, 本分) or foundational nature, which is the *sine qua non* of the Zen life. From the experiential perspective of the *shō chū hen*, the second of the Ranks, the *hen chū shō* (偏中正), 'the *hen* in the *shō*,' is the relative-phenomenal in the Absolute, otherwise referred to as 'Marvellous Existence' (*myō'u*, 妙有). If the One is in the many, as Zen students are wont to point out, then, *ipso facto*, the many must be in the One. As insight into the fundamental identity of the One and the many, or True Emptiness and Marvellous Existence matures, so too does the Zen personality which Dōgen would call the *honbunnin* (本分人) or Fundamental Person, and Linji would refer to as the "True Man of no rank" (無位真人, Zengo 44), or again, as "the Master" about whom Linji said *zuisho sa shu, rissho kai shin* (随处作主立处皆真): "when you are the Master wherever you are, every place you stand is real" (Zengo 86). The activities of that personality are described by Dongshan's third Rank of *shō chū rai* (正中來), 'the coming from within the *shō*,' which, for students of Zen and Tea alike, is no different from the practice of 'turning the light around wherever you are' (隨地回光), thereby coming to a full comprehension of the *Heart Sūtra*'s well-known formula that 'form is Emptiness' (*shiki soku ze kū*, 色即是空).

The Rank of *shō chū rai* already implies mastery of the non-dual insight of *prajñā*-wisdom, yet Dongshan would have his students further their understanding by exploring two additional states: *hen chū shi*⁶²⁸ (偏中止) and *ken chū tō* (兼中到). According to D.T. Suzuki,⁶²⁹ standing (*shi*, 止) in the *hen* - which is the Marvellous Existence implicit in the *Heart Sūtra*'s formulation that 'Emptiness is form' (*kū soku ze shiki*, 空即是色) - is Zen's affirmation of the world of duality in its own right, and the beginning of the Zen practitioners life of compassion (*karuṇā*). Here, all the Master's activities, whether

⁶²⁸ The Five Ranks traditionally belong to the Sōtō Zen sect, but have received widespread acceptance. The Rinzai sect (to which Dr. Suzuki adhered) refers to the fourth rank as *ken chū shi* (兼中至), but the interpretation remains unchanged.

⁶²⁹ *Zen Buddhism and Psychoanalysis supra* Note 629 at 67.

walking, standing, sitting, lying, cutting firewood, boiling water, making tea or preparing a meal, are become instantiations of Zen Samādhi (*zentei*, 禪定). In the latter connection, one day Dongshan asked the monastery cook (*tenzo*, 典座), Xuefeng Yicun (822-908): “do you sift out the sand from the rice or do you sift out the rice from the sand?” Xuefeng responded, “I throw out the sand and rice at the same time.” To that Dongshan asked, “then what will the community eat?” At that Xuefeng overturned the bowl and Dongshan said “later you will meet somebody else.”⁶³⁰ The implication was that Xuefeng, who would later become a disciple and successor to Deshan Xuanjian, would need more experience at his fourth rank before he fully came to understand *ken chū to* - perfection in the Marvellous Existence of undifferentiated form (*shiki*, 色) and Emptiness (*kū*, 空) – which is characteristic of the True Man of No-rank (無位真人, Zengo 44).

兼中到
不落有無誰敢和
人人尽欲出常流
折合還歸灰裡座⁶³¹

Unity Attained:
Who dares to equal him
Who falls into neither being nor non-being!
All men want to leave
The current of ordinary life,
But he, after all, comes back
To sit among the coals and ashes.⁶³²

⁶³⁰ Taigen Daniel Leighton & Shohaku Okumura (trs.), *Dōgen's Pure Standards for the Zen Community: A translation of Eihei Shingi* (New York: SUNY Press, 1996) at 35.

⁶³¹ *Kenchūtō*: *Umu ni ochizu tare ka aete wa sen/Ninnin kotogotoku jōru o iden to hossu/Setsugō kaette tanri ni ki shite zasu.*

⁶³² *Zen Dust supra* Note 6 at 71-72 & 323.

直心是道場

Zengo: *Jiki-shin kore dōjō*.

Translation: Straightforward mind is the Bodhimandala (holy site).

Source: *Yuima-kyō (Vimalakīrti-nirdeśa Sūtra): The Bodhisattvas*

According to the *Yuima-kyō (The Teachings of Vimalakīrti)*, at one time the Bodhisattva Sublime Light was leaving the bustling town of Vaiśālī to find a tranquil place to practice when he encountered Vaiśālī's wealthy and accomplished Buddhist layman, Vimalakīrti (Spotless Fame).

“From whence did you come?” the Bodhisattva inquired.

“From a Bodhimandala (holy site),” Vimalakīrti responded.

Unable to accept his answer, the Bodhisattva repeated his question, whereupon Vimalakīrti summarily defeated him, saying:

“Straightforward mind is the Bodhimandala (holy site) as it is without falsehood (*koke*).”

It is from here that the well-known phrase “straightforward mind (*jiki-shin*) is the Bodhimandala (*dōjō*)” derives.

“Straightforward mind” is the honest mind, the just mind, the pure, unsullied mind, the mind that is without distraction. “Bodhimandala” refers to the Diamond Seat beneath the Bodhi tree where the Buddha attained enlightenment (or, achieved the Way), but it came to mean any “holy site” for Buddhist practitioners. Here, however, the Bodhimandala is not a spatial locale, which is to say, it does not connote anything like a structure, but rather exists within the individual heart (*kokoro*). It is the same as the founder of the Nishida School of Philosophy, Nishida Kitarō's (1870-1945), denoting [differentiated] “place” (*basho: topos*) as [undifferentiated] “mind” (*kokoro*).

Next, “falsehood” (*koke*) is the lie, not the truth. Pure mind, being direct, unadulterated and containing no lie, Vimalakīrti called it the Bodhimandala. That straightforward mind is the Bodhimandala was also stated in the *Yuima-kyō* as follows.

“When the mind is purified

The Buddha land (i.e. this world) is pure.

It is straightforward mind

That is the Pure Land.”

According to the *Platform Sutra of The Sixth Patriarch*, Tang dynasty Zen Master Huineng (638-713), who inherited the Dharma transmission of Bodhidharma, the First Patriarch of Zen in China, admonished:

“Whether walking, standing, sitting or lying, always practice this straightforward mind of oneness.”

When one lives life practicing Buddhism everywhere and at all times with a straightforward mind, there is no place that is not a Bodhimandala. This is to have no preference, no distaste for places that are busy and noisy, nor fondness for places that are peaceful and quiet. According to *The Record of Linji*, Zen Master Linji Yixuan (d. 867) warned that “to hate clamour and seek quietude is the method of the heretics.” Without a straightforward mind, there is no difference between a place that is quiet and one that is noisy. Without a straightforward mind, there is no Bodhimandala anywhere for you.

It is essential always to cope with day-to-day affairs using your pure, straightforward mind that is without falsehood. The Way of Tea too strives to achieve this, and the Tea Room (*chashitsu*) is a “holy site” to that end. However, only seeking out quiet places while neglecting to develop a tranquil state of mind, one’s Bodhimandala will not be found. The locus is not in some place outside of the self, but is rather to be found within, i.e. it is one’s very mind, and it is the integrity of that mind which is critical.

The Zen sect seeks a thorough emptying of all the opposites of activity and stillness, speech and silence, and being and non-being. According to *Dahui’s Letters*, the eminent Chinese Song dynasty Zen Master Dahui Zonggao (1089-1163) said: “quietude and hustle-and-bustle are *one and the same thing (ichi-nyo)*.” This is to have transcended the duality of activity and stillness to reveal a higher dimension of existence. When there is straightforward mind (pure, true, unsullied mind), there opens for the first time the world of ‘quietude and bustle’ as *one suchness (ichi-nyo)*.

If we, all together, were to base our interpersonal contacts on straightforward mind, not only would individual human relations improve, but our world would become a peaceful place to live.

COMMENT

It is the sanctity of men that makes the sanctity of places. Otherwise how can a place purify a man?⁶³³ – Sri Ramakrishna

⁶³³ Sri Ramakrishna quoted in E.F. Malcolm-Smith (tr.), *The Life of Ramakrishna* by Romain Rolland (Calcutta: Advaita Ashrama, 1986) at 252.

Xuanzang (596-664) was a monk so determined to access the original teachings of Buddhism, particularly of the Yogācāra (Vijñānavāda) school, that in 629 he set out on a perilous 16-year, 10,000 mile pilgrimage to the Western Heaven, to India, finally returning to the Chinese capital of Chang'an in 645 with as many as 657 books. To satiate Emperor Taizong's (r. 627-49) incessant questioning and better dedicate his time to translation, Xuanzang soon composed his justly famed chronicle, *The Great Tang Dynasty Record of The Western Regions* (*Ta-T'ang Hsi Yü Chi*, 大唐西遊記), which, in turn, became the basis of the 1592 literary classic *The Journey to The West* (*Hsi Yü Chi*, 西遊記). While in India, not only did Xuanzang study at Nālanda University, he also made it a point to visit as many of the sites which dominate Buddhist history as possible, including Vaiśālī, the capital city of the Licchavis.⁶³⁴ Although Xuanzang found the city in ruins, he came upon a monastery to the northwest of Old Vaiśālī which was home to a few monks of the Hinayanist Saṃmitīya sect. Nearby was a pillar of some fifty or sixty feet, in Xuanzang's estimate, topped by a lion. It had been erected by King Aśoka (ca. 272-231 BC), a convert to Buddhism best known for his Buddhist rock-incised edicts, and for transforming the Buddhist creed into a meaningful social force. To the south of the pillar he found Monkey Pond (*markata-hrada*), a water basin excavated for the Buddha by a group of monkeys, and a stupa to the west thereof erected to commemorate the monkeys who took the Buddha's alms bowl and climbed a tree to gather honey for him. Moreover, "beside the monastery is a stupa at the place where the Tathāgata delivered the *Vimalakīrti-nirdeśa-sūtra*," and, to the northeast, a stupa built on the location of Vimalakīrti's old residence. Near that was "the place where Vimalakīrti pretended to be sick and preached the Dharma" to a host of Bodhisattvas, including Mañjuśrī (Zengo 5), and "three or four *li* to the north of the monastery is a stupa at the place where human and nonhuman beings stood and waited in the course of following the Tathāgata, who was proceeding to the country of Kuśinagara to enter Parinirvana."⁶³⁵ In the nineteenth century, the ruins of Vaiśālī were located in the village of Besarh, roughly twenty-seven miles northeast of Patna, but little remains to evidence its former glory.⁶³⁶

Though frequently used as a demonstrative in Classical Chinese, the Chinese term *shi* (是) rendered *kore* (this) in the Sino-Japanese expression *jiki-shin kore dōjō* (直心是道場), represents the verb 'to be,' such that two disparate elements, the one formless (*arūpa*) and the other material (*rūpa*), are equated the one with the other: straightforward mind (*jiki-shin*, 直心) with a Bodhimaṇḍala (*dōjō*, 道場) or Holy Site, and possibly *vice versa*. In that way the question becomes: what is intended by the term 'Bodhimaṇḍala,' and what does it have to do with a 'straightforward mind,' whatever that may be?

⁶³⁴ Tarthang Tulku (ed.), *Holy Places of The Buddha: Crystal mirror series volume nine* (California: Dharma Publishing, 1994) at 126 [hereinafter, *Holy Places of The Buddha*].

⁶³⁵ Li Rongxi (tr.), *The Great Tang Dynasty Record of The Western Regions* (California: Numata Center for Buddhist Translation and Research, 1996) at 210-211.

⁶³⁶ *Holy Places of The Buddha supra* Note 636 at 131.

“Bodhimaṇḍala” is a compound word made up of “bodhi” and “maṇḍala.” Bodhi, from the Sanskrit root √*budh* literally means “awakening,” and translates perfectly into Japanese as *satori* (悟り). The past participle of √*budh* is Buddha, an Awakened One (*mezameta mono*, 目覚めた者). Consequent to the achievement of the Buddha, Siddhārtha Gautama, as he meditated beneath the Tree of Awakening (Bodhi-vṛkṣa, *figus religiosa*) at Buddha-gayā, however, Bodhi is frequently translated into English as “enlightenment,” and the Buddha is generally known as the Enlightened One. In the *Bojjhaṅgasamyutta*, the Venerable Sāriputta set out seven factors which, together, represent the manifest practice of a Bodhi-awakened mind. The seven are: the enlightenment factor of mindfulness, the enlightenment factor of discrimination of states, the enlightenment factor of energy, the enlightenment factor of rapture, the enlightenment factor of tranquillity, the enlightenment factor of concentration, and the enlightenment factor of equanimity. The Buddha went on to explain that these seven enlightenment factors are based upon upon seclusion, dispassion and cessation, and mature in release, i.e. the certain knowledge that the mind is liberated from the taints of sensuality, existence and ignorance, whereupon and whereby “one understands ‘destroyed is birth, the holy life has been lived, what had to be done has been done, there is no more for this state of being’.”⁶³⁷

Whereas Bodhi seems to belong to the formless (*arūpa*), or to the realm of incorporeality (*arūpa-loka*), a maṇḍala is usually understood to be a thing of form (*rūpa*, matter), colour and texture. In one interpretation, the word maṇḍala derives from the Sanskrit root √*maṇḍ* and the suffix *la*, which “suggests a circle, disk, or sacred center (*la*) that is marked off, adorned or set apart (*maṇḍ*).”⁶³⁸ According to Monier-Williams, however, “maṇḍala” means circular or round, or can be used with reference to a disk, especially of the sun or moon, but also anything triangular.⁶³⁹ Again, Franklin Edgerton found referents in “ground marked out and ceremonially prepared,” or, a circle or piece of ground “prepared in honor of a Buddha or saint (for him to sit on), or for the performance of a sacred rite.”⁶⁴⁰ For his part, when Kūkai returned from China to establish Tantric Buddhism in Japan, his list of iconic objects included three *Taizō-kai* (Matrix-realm) and two *Kongō-kai* (Diamond-realm) maṇḍala, about which he said: “the Dharma is beyond speech, but without speech it cannot be revealed. Suchness transcends forms, but without depending on forms it cannot be realized. Though one may at times err by taking the finger pointing at the moon to be the moon itself, the Buddha’s teachings which guide

⁶³⁷ *The Connected Discourses supra* Note 55 at 1573-1574.

⁶³⁸ *Japanese Mandalas supra* Note 244 at 2.

⁶³⁹ *Monier-Williams supra* Note 133 at 775.

⁶⁴⁰ Franklin Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary, volume 2: Dictionary* (Delhi: Motilal Banarsidass Publishers Private Limited, 1993) at 415-416 [hereinafter, *Edgerton vol. 2*]. Quoted in *Japanese Mandalas supra* Note 244 at 2.

people are limitless....Since the Esoteric Buddhist teachings are so profound as to defy expression in writing, they are revealed through the medium of painting to those who are yet to be enlightened.”⁶⁴¹ In that way, beyond words and fingers and paintings and places, Kūkai understood the real maṇḍala to be Suchness, the essence of Buddhahood, fundamental mind, the non-dual dharma-realm (*hokkai*, 法界: *dharmā-dhātu*), the true abode of all of the Buddhas. Elsewhere, Kūkai remarked that “the secret, sublime mind [*himitsu shōgon-shin*, 秘密莊嚴心] means realizing the ultimate basis and origin of one’s mind and proving the measure of the self as it truly is. In other words, it is the Tai-zō..., the Kongō-kai Mandala....”⁶⁴² – the maṇḍala of an enlightened mind.

真心是道場

True Mind is the Bodhimaṇḍala.

Huineng advised 一行三昧者，於一切時中、行住座臥、常真真心是: “whether walking, standing, sitting or lying, always practice this straightforward mind of oneness,” or, as Philip B. Yampolsky translated it, “the *samādhi* of oneness is straightforward mind at all times, walking, staying, sitting and lying.”⁶⁴³ Having so advised, Huineng went on to explain that 但行直心、於一切法、無（上）有執著、名一行三昧: “only practicing straightforward mind, and in all things having no attachments whatsoever, is called the *samādhi* of oneness.”⁶⁴⁴ In that way, the *samādhi* of oneness, which translates the Sanskrit *ekavyūha* or *ekākāra samādhi*,⁶⁴⁵ is to be equated with a straightforward mind, and *vice versa*, such that where there is a straightforward mind, there must be the *samādhi* of oneness, and where there is the *samādhi* of oneness, there too is found a straightforward mind. The logic of the inquiry thus dictates that the Bodhimaṇḍala, which Vimalakīrti identified with straightforward mind, is no different from the *sāmadhi* of oneness, i.e. the awakened mind which is not fixed anywhere, “technically known as *apratiṣṭhita-nirvāṇa*, the Nirvana which is ‘without support,’ or which is ‘not permanently fixed,’ according to Edward Conze.”⁶⁴⁶ There can be no functional bodhimaṇḍala in the absence of the *sāmadhi* of oneness, which is the straightforward mind of *apratiṣṭhita-nirvāṇa*, or Kūkai’s “secret, sublime mind,” but can there be

⁶⁴¹ Kūkai: *Major Works* *supra* Note 390 at 145.

⁶⁴² Richard & Cynthia Peterson (trs.), *Shingon: Japanese esoteric Buddhism* by Taikō Yamasaki (Boston & London: Shambhala, 1988) at 124.

⁶⁴³ Philip B. Yampolsky (tr.), *The Platform Sutra of the Sixth Patriarch* (New York: Columbia University Press, 1967) at 136 [hereinafter: *Yampolsky, The Platform Sutra*].

⁶⁴⁴ *Ibid.*

⁶⁴⁵ *Ibid.*

⁶⁴⁶ Edward Conze (tr.), *Buddhist Wisdom Books: The Diamond and the Heart Sutra* (London: Unwin Hyman Limited, 1988) at 47. This term is also used to designate “not dwelling in nirvāṇa,” which is to say, rejecting final entry into nirvāṇa to return to the world as a Bodhisattva.

straightforward mind in the absence of a bodhimaṇḍala? They arise together, and the one without the other is clearly meaningless, but in spite of Vimalakīrti's saying "straightforward mind *is* (是) the bodhimaṇḍala," their intimacy is that of substance (体) and function (用), wisdom and compassion.

"[Foxes have] their dens and birds have their nests, but the child of humankind has no place to lay his head and rest."⁶⁴⁷

⁶⁴⁷ *The Gospel of Thomas supra* Note 83 at 57.

時時勤払拭

Zengo: *Jiji ni tsutomete, fusshiki seyo.*

Translation: Ever heed to wipe it clean.

Source: *Rokuso Dankyō (The Platform Sūtra of the Sixth Patriarch)*.

It is said that Zen Master Hong'ren (688-761), the fifth in line from the Great Master Bodhidharma, the First Patriarch, had a following of seven-hundred, who trained assiduously together. One day Hong'ren assembled his monks and said, 'I want to pass on the Great Dharma of the Buddhist Patriarchal transmission to somebody. Anyone is fine, so express the stage of your attainment in a *gāthā*-verse. If I like it, you'll receive my certification as the Sixth Patriarch.' All present agreed that the successor would certainly be the prestigious Shenxiu (d. 706), who worked as the Master's proxy, and who excelled in learning and virtue, so they gave up the idea of composing a *gāthā*. As the large congregation had expected, Preceptor Shenxiu wrote of the state of enlightenment (*satori*) that:

“The body is a Bodhi-tree,
The mind like a bright mirror stand.
Ever heed to wipe it clean (*jiji ni tsutomete fusshiki seyo*),
And let not dust alight.”

This verse, which he posted on the wall of a hallway that Master Hong'ren would traverse, says that this body is like a tree-dwelling for Bodhi (enlightenment), and that mind is originally pure, like an unclouded, bright mirror. Therefore, always sweep and wipe away the dust and grime of vexations to make it clean, and practice diligently to ensure that body and mind are not sullied.

What Shenxiu emphasized, and how meticulous was his practice, can be gathered from this verse. Shenxiu's way was to attain enlightenment by graded practice (*zenshu*). Because he propagated Zen in the north, that Zen-style became known both as the Northern School of Zen (*hokushūzen*), and as northern gradualism (*hokuzen*). *Zhi liangzhi* (the extension of *liangzhi*) as described by Wang Yangming is a sweeping away of the filth of selfish desires and delusory thoughts to reveal the bright, mirror-like mind of *liangzhi* or “innate goodness” (Original Mind, Original Nature), allowing it to assume the form that it had from the beginning. But this is also a variation on Shenxiu's working

methodology for enlightenment. (Yangming discussed both graded practice and sudden enlightenment, but in his placing emphasis on the latter, his teaching style was Zen-like.)

What comes to mind here is a well-known story that dates from the Buddha's time in this world, that of a person named Śuddhipanthaka. He followed his older brother, Mahāpanthaka, in leaving home for the Brotherhood, but he was born dull, and even after four months was unable to recall the single, simplest verse that his elder brother had taught him. Sympathetic, Śākyamuni Buddha gave him the phrase "sweep the dust, sweep the dirt," which, after three years of daily repetition, he was finally able to recall. Having achieved chanting-*samādhī*, he eventually brushed aside the dust and dirt of his own mind and achieved enlightenment. In that way, whether unlearned or dull-witted, anyone who devotes themselves to exhaustive practice can assuredly achieve enlightenment.

Particularly important to the practice of Zen is the accumulation of daily, unceasing effort. With Shenxiu's verse as our rule for living, were we always to be careful to purify our minds, our society could be bright and decent. To sum up, human beings and their environment both become good or bad according to what is held in mind.

COMMENT

"Good friends, in the Dharma there is no sudden or gradual, but among people some are keen and others dull....Once enlightened, there is from the outset no distinction between these two methods; those who are not enlightened will for long kalpas be caught in the cycle of transmigration."⁶⁴⁸ - Huineng

Soteriological arguments over whether enlightenment is a gradual process or a sudden realization have proved meaningless with the passage of history. The Buddha spent six years as a *śramaṇa*, an itinerant ascetic who practiced and mastered the yoga-systems of his time, so it is only natural that gradualism, which enunciates numerous states of mind which need be traversed before attaining Buddhahood, was a predominate characteristic of early Buddhism that would find attitudinal support in the likes of the Northern School of Chan (Zen). In the *Satipaṭṭhānasamyutta*, for example, it is noted that before he attained unexcelled complete and perfect awakening, the Buddha "first abandoned the five hindrances, corruptions of the mind and weakeners of wisdom; and then, with his mind well established in the four establishments of mindfulness, he developed correctly the seven factors of enlightenment."⁶⁴⁹ However, the idea that enlightenment is directly achieved or achievable with the suddenness of a lightning strike is implicit in the true knowledge (*paramattha*, *paramārthasatya*) which came upon the Buddha in the last watch of the night following his flat decision to find his own path or die where he sat:

⁶⁴⁸ Yampolsky, *The Platform Sutra* *supra* Note 645 at 137.

⁶⁴⁹ *The Connected Discourses* *supra* Note 55 at 1642.

that, when his mind was liberated from the taint of sensual desire, from the taint of being, and from the taint of ignorance, he knew directly “it is liberated,” and also that “birth is destroyed, the holy life has been lived, what had to be done has been done, there is no more coming to any state of being.”⁶⁵⁰

The metaphor of the mind as mirror was not a regular feature of early Buddhism, but on one occasion the Buddha instructed Ānanda in the Mirror of Dharma “whereby the Aryan disciple, if he so wishes, can discern of himself: ‘I have destroyed hell, animal-rebirth, the realm of ghosts, all downfall, evil fates and sorry states,’ and knows himself to be destined for Nirvāṇa.”⁶⁵¹ Certainly, the idea of ‘mind as mirror’ had a parallel in the Buddha’s “divine eye” which he directed in the first and second watches of the night of his enlightenment to a recollection of his past lives and the passing away and reappearance of beings,⁶⁵² and neither would it be an over-interpretation to find in this a nascent reference to the Yogācāra school’s storehouse consciousness (*ālaya-vijñāna*), which the experience of Emptiness (*Śūnyatā*) turns over (*parāvṛtti*) or transforms into the Great Perfect Mirror Wisdom. Whatever the case, in China the mind-mirror metaphor goes back at least to the time of Zhuangzi who wrote that “the Perfect Man uses his mind like a mirror – going after nothing, welcoming nothing, responding but not storing.”⁶⁵³

Conflicting attitudes within the Zen sect towards the view that meditation is an activity to polish the mind-mirror to gain enlightenment, in other words, that “the mirror shines from many polishing,”⁶⁵⁴ is evident in the divergent interpretations supported by a dharma exchange between Nanyue Huairang (677-744) and his disciple, Mazu Daoyi (709-788). One day, in response to his inquiry, Mazu told Nanyue that he engaged in extensive meditation practice in order to become a Buddha, whereupon Nanyue took up a tile and began to polish it. When Mazu asked what he was doing, Nanyue stated that he was polishing the tile to make a mirror. When Mazu pointed out that polishing cannot make a mirror of a tile, nor, added Nanyue, can the practice of seated meditation make a Buddha of Mazu. For those who subscribe to the notion of an innate Buddha Nature, one message contained in this exchange is the sensible one that Buddhahood is not the product of a great and highly circumscribed meditative endeavour, as if polishing a tile to make a mirror. On the other hand, in his essay on the “Ancient Mirror” (古鏡), Dōgen argued that polishing can make a mirror of a tile, and that “this is why the making of mirrors through the polishing of tiles has been dwelt in and retained in the bones and marrow of eternal buddhas; and, this being so, the eternal mirror exists having been made

⁶⁵⁰ *Mahāsaccaka Sutta* in the *Majjhima Nikāya* *supra* Note 5 at 342.

⁶⁵¹ *Mahāparinibbāna Sutta* in *Dīgha Nikāya* *supra* Note 138 at 241.

⁶⁵² *Mahāsaccaka Sutta* in the *Majjhima Nikāya* *supra* Note 5 at 341.

⁶⁵³ *The Complete Works of Chuang Tzu* *supra* Note 76 at 97.

⁶⁵⁴ *Zen Sand* *supra* Note 13 at 380.

from a tile.” However, the mirror (like the Buddha Nature) has never been tainted, and neither are tiles dirty, according to Dōgen. Therefore “we just polish a tile as a tile. In this state, the virtue of making a mirror is realized, and this is just the effort of Buddhist patriarchs.”⁶⁵⁵ Expressed thus, Dōgen’s interpretation can be framed in terms which parody the advice that Krishna provided to Arjuna on the battlefield of dharma, the Kuru-field: ‘to polishing the tile alone you have the right, not to its reward. Do not let your motive be the reward of polishing, nor attach yourself to the inaction of quietude.’⁶⁵⁶ Insofar as Dōgen discovered that sitting (*zazen*) itself is becoming the Buddha, in his “Talk on Wholehearted Practice of the Way” (*Bendōwa*), Dōgen called this the practice of self-fulfilling samādhi (*jijuyū-zanmai*, 自受用三昧), *zazen* which comes to purposelessness (*anābhogacaryā*: 無功用行), whereby the distinction between gradual and sudden enlightenment drops away of itself.

明鏡裏藏身

He hides himself in the bright mirror.⁶⁵⁷

⁶⁵⁵ *Shobogenzo: Book 1 supra* Note 223 at 259.

⁶⁵⁶ Krishna told Arjuna that “work alone is your proper business, never the fruits [it may produce]: let not your motive be the fruit of works nor your attachment to [mere] worklessness.” *The Bhagavad Gita supra* Note 69 at 145.

⁶⁵⁷ *Meikyōri ni mi o zō su. Zen Sand supra* Note 13 at 219.

本来無一物

Zengo: *Honrai mu-ichimotsu*.

Translation: From the beginning, there is not one thing.

Source: *Rokuso dankyō* (*The Platform Sūtra of the Sixth Patriarch*).

While viewing the previously discussed *gāthā*-verse by Shenxiu (Zengo 54), not only was it praised by the assembly of monks, as one would expect, but by Master Hong'ren as well. Having heard the monks talking about it when they came to the rice threshing area, Huineng, however, criticized Shenxiu's verse, saying, 'it's good, but it still doesn't express Truth.' Nevertheless, all those present scoffed and laughed at the uneducated rice cleaner as one unqualified to criticize the verse. Huineng composed a parody-rhyme on Shenxiu's verse, and asked that someone write it down for him, but he was ignored by all. Then, that night, he had a boy secretly write and post the following verse beside the one written by Shenxiu.

“Fundamentally Bodhi [Wisdom] has no tree,
The bright mirror too is without a stand.
From the beginning there is not one thing (*honrai mu-ichimotsu*),
Where would dust alight?”

‘Shenxiu said that the body is a Bodhi-tree and the mind is a bright mirror on a stand, but for me [Huineng], there is no Bodhi, no dust of passions (*kleśa*: vexations) no body and no mind either. Fundamentally, there is not a single thing. And, since there is also no adherence by dust or dirt, neither is there any need for the likes of sweeping and wiping.’

Recognizing this as an expression of the mysterious principle of Zen, the congregation was surprised and in awe. Observing this, however, Master Hong'ren said, ‘still no good,’ and rubbed out the verse with his straw sandal. All present assented, and the commotion died down. It was because Hong'ren was worried that those present would get jealous and harm Huineng that he acted in that way. That evening, Hong'ren initiated Huineng into the True Dharma, making Huineng the Sixth Patriarch. Fearing persecution, he secretly saw off Huineng in the night, having him flee to the south. Because Huineng spread the Zen Dharma in the south, his Zen style is called the Southern School of Zen (*nanshū-zen*), or, southern suddenness (*nanton*), in contrast to Shenxiu's Northern School of Zen.

In contrast to Shenxiu's Zen style of gradual enlightenment (*zengo*) - eventually entering the state of enlightenment through the accumulation of practice - Huineng's Zen style of sudden enlightenment (*tongo*) is an attempt to achieve *satori*-awakening and become a Buddha directly, without passing through stages of practice. Accordingly, whereas Shenxiu emphasized a practical ascetic, Huineng stressed transcendence to a still higher dimension over and above practice, and entry into the realm of the Buddhas. In Zen, however, there are aspects of both gradualism and suddenness, and in no way does it sleight practice. Within the true reality (*jissō*) of the "things" of Huineng's "from the beginning there is not one thing," is the realm of absolute Nothingness (fundamental Nothingness) where from the beginning (*honrai*) not even one thing exists to which one should attach. Therefore, it is utterly void of discriminating, relative thought. It is to return to the point of origin of the fundamentally pure True Self (Original Mind, Original Nature), having brushed aside mental attachments and differentiations that depend on the discriminating consciousness.

The "self-identity of absolute contradictories," a well-known thesis in the Nishida school of philosophy, is a definition attached to absolute Nothingness. It alludes to the state of *honrai mu ichimotsu*, and could even be referred to as the enlightened state arrived at by Nishida Kitarō in his later years. The proposition is that complete contradictories and opposites are in union at their root. This may be referred to as an absolute dialectic, the logic of Nothingness, the logic of place (i.e. to grasp logically the mind as *basho* or locus), or even as Zen logic. From these phrases it can be understood how Zen-like is Nishida philosophy, and also how it reveals the essence and acme of Zen.

Huineng's Zengo "from the beginning there is not one thing" (*honrai mu ichimotsu*) and "the bright mirror too is without a stand" (*meikyō mata dai ni arazu*), also appear in Wang Yangming (*The Complete Works*) to express the same mental state of empty-nothingness as Huineng: "fundamentally, there is nothing" (*honrai mono nashi*) and "mind is not a bright mirror on a stand" (*kokoro, meikyō-dai ni arazu*).

As in Zen Master Ikkyū's poem on not one thing, "I want to offer you something. Alas, in the Dharma [Zen] sect, there is not a single thing," the likes of *honrai mu ichimotsu* and *mu*-nothingness are among the special characteristics of Zen that so well and clearly express its tenets, they could be called pronouns for "Zen."

COMMENT

了了見無一物、赤無人、赤無仏。

In clearly Seeing, there is not one single thing – neither man nor Buddha.⁶⁵⁸

⁶⁵⁸ The Characteristics of Oriental Nothingness *supra* Note 593 at 78.

Apart from those trained in philosophy or science, what most people think of as logic is an informal process of arriving at some seemingly inescapable conclusion based on one or more assumptions (often unconscious and unexamined) held to be true. In a more formal context, the syllogism is a form of logic based on a major and minor premise, such as ‘all men are mortal’ and ‘Socrates is a man,’ which then gives rise to some conclusion, as here, that ‘Socrates is mortal.’ The conclusion is inherent in the premises from which it is deduced, and as long as the premises are true and adhere to common sense, the conclusion will likely be true and is also likely to adhere to common sense. Whereas formal, syllogistic logic moves from the general case to a particular conclusion, inductive logic moves from particular cases or observations to a general conclusion - a style of inquiry useful to experimental science. However, the premises or observations which factor into an inductive argument only support the conclusion: the conclusion is not inherent, it is probabilistic. For example, an inductive argument may look at a representative sample of humanity, including Socrates, and find every member of the sample to be mortal. While it is tempting to conclude that ‘all men are therefore mortal,’ given that the conclusion was necessarily based on a limited sample of humanity, it remains possible (albeit, improbable) that someone, somewhere, some time attained immortality, which would throw the whole argument out the window, and, in fact, scientific progress has continuously demonstrated today’s wisdom to be tomorrow’s nonsense. Nevertheless, it is these forms of logic, working in tandem with careful observation, measurement and prediction, that have given modern man unprecedented technological control over the environmental circumstances of his life. But as valuable as such rationalistic and empirical approaches have proved, they are not the only logical styles to find favour with Zen masters.

When Huineng baldly asserted that fundamentally there exists not one thing (*honrai mu ichimotsu*, 本来無一物), so there’s no sense at all to blabber about the body being a Bodhi-tree or polishing dusty mirrors, he relied on what is known as the logic of Emptiness (空の論理), the logic of the Mādhyamika (中觀の論理), or Zen logic (禪の論理) - the source of Zen’s brand of iconoclasm. In Zen logic, as described by D.T. Suzuki, “‘A’ cannot be itself unless it stands against what is not ‘A’; ‘not-A’ is needed to make ‘A’ ‘A,’ which means that ‘not-A’ is in ‘A,’” and “if ‘A’ did not contain in itself what is not itself, ‘not-A’ could not come out of ‘A’ so as to make ‘A’ what it is.”⁶⁵⁹ Ordinary understanding utilizes discrimination (*funbetsu*, 分別: *vikalpa*) which is relative and discursive, but “according to the Buddhist experience, this power of discrimination is based on non-discriminating Prajna (chih or chih-hui).”⁶⁶⁰ Otherwise put, the Zen master strives to communicate the intuitional viewpoint of *tathāta* (thusness) or absolute truth (*paramārthasatya*) according to which, when seen clearly, any given thing lacks a

⁶⁵⁹ D.T. Suzuki, “Existentialism, Pragmatism and Zen” in William Barrett (ed.), *Zen Buddhism: Selected writings of D.T. Suzuki* (New York: Doubleday & Company, Inc., 1956) at 269.

⁶⁶⁰ *Ibid.* at 183.

separate self-existence apart from the provisional activities of the discriminating intellect on which it depends for its instantaneous no-birth out of fundamental no-thingness.

For the pragmatic, the logic of Emptiness gives much cause for doubt. When he was still a youth, Zen Master Dongshan Liangjia (807-869) was reading the *Heart Sūtra*. When he came to the line 無眼耳鼻舌身意⁶⁶¹ (no eyes, ears, nose, tongue, body or mind), the young Dongshan felt his head and face and proclaimed that he had ears and a nose and so on, and had to wonder what on earth the *Sūtra* intended. Was he being asked to believe something completely irrational? Christians are sometimes criticized when the depth of their faith is measured by their willingness to accept that Jesus Christ was literally the Son of God who walked on water, was crucified and rose from the dead a few days later and so on. Buddhists, on the other hand, are not asked to believe “no eyes, ears, nose, tongue, body or mind” but rather to experience “no eyes, ears, nose, tongue, body or mind,” whereupon the eyes will hear and the ears will see not only that “no eyes, ears, nose, tongue, body or mind” is the most fundamental fact of our lives, but even that Christ was indeed the Son of God who walked on water and rose from the dead and so on.

In his 1905 essay “The Thing and Its Relations,” the American philosopher and psychologist William James (1842-1910) wrote that “‘pure experience’ is the name which I gave to the immediate flux of life which furnishes the material to our later reflection with its conceptual categories. Only new-born babes or men in semi-coma from sleep, drugs, illnesses, or blows, may be assumed to have an experience pure in the literal sense of a *that* which is not yet any definite *what*, tho’ ready to be all sorts of whats; full both of oneness and of manyness, but in respects that don’t appear; changing throughout, yet so confusedly that its phases interpenetrate and no points, either of distinction or of identity, can be caught.” So far so good, but as an empiricist and pragmatist James goes on to state that “pure experience in this state is but another name for feeling or sensation,”⁶⁶² whereas to the Buddhist the immediacy of pure experience does not belong to the realm of form (色, *rūpam*), sensation (受, *vedanā*), thought (想, *saṃjñā*), confection (行, *saṃskāra*) or consciousness (識, *vijñāna*) *per se*, but to *that* which *in se* precedes form, sensation, thought, confection and consciousness, and without which there could be no *what* of form, sensation, thought, confection or consciousness. *That* is another name for emptiness (*śūnyatā*), or insight into Conditioned Genesis and the natural state of the mind which prevails when the delusion of subject-object duality, or attachment to the distinction between the oneness of *that* and the manyness of *what*, has been overcome.

曹溪鏡裏絕塵埃

⁶⁶¹ *mu gen ni bi zetsu shin ni*

⁶⁶² William James, *Essays in Radical Empiricism* (New York: Dover Publications, Inc., 2003) at 49.

The mirror of Ts'ao-ch'i [Huineng] has no dust.⁶⁶³

⁶⁶³ *Sōkei kyōri jin'ai o zessu. Zen Sand supra* Note 13 at 287.

無事是貴人

Zengo: *Buji kore ki'nin*.

Translation: The one who has nothing more to do, he is the true nobleman.

Source: *Rinzairoku* (*The Record of Linji*).

The phrase *buji kore ki'nin* originated in Zen Master Linji Yixuan's (d. 867) saying "the one who has nothing more to do, he is the true nobleman. Simply cease to strive, Just be ordinary." Generally, *buji* means tranquil, changeless, uneventful, unengaged, problem-free or healthy, but its meaning in the Zen school is different. As a Zen phrase, *buji* means the absence of the 'outwardly directed mind' (*chigu no kokoro*), as in Linji's saying, "when his [Yajñadatta's] seeking mind came to rest, he was at ease." *Buji* is tranquility; it is the peace of having returned to one's original, true Self (the Real Self). The Song dynasty Confucian scholar Cheng Mingdao's (1032-1085) mention of "*chōzen buji*, (an) undisturbed (state of) clarity and naturalness" (*Letter on the Composure of the Nature*) is also an expression of the state of mind of *buji*. Also, *ki'nin* does not refer to a 'nobleman,' but to a 'noble man,' an Honourable One, a Buddha or enlightened (liberated) one.

The absence of an outwardly striving mind (*chigu no kokoro*) is the essential prerequisite to becoming a Buddha (the original, pristine Self). Human beings forget that while they live, they are in possession of the Buddha-nature (Pure Human Nature), and busily seek the Buddha, the Patriarchs and the Way outside of themselves. For this reason, Zen Master Linji said, "simply cease to seek outside of yourself. Simply cease to strive." And it was not just the Patriarchs and Masters of the Zen school: Chinese Confucian scholars of the Song and Ming dynasties also admonished against the outwardly seeking mind. According to a story in Chapter Four of the *Śūraṅgama Sūtra*, there lived in the ancient Indian town of Śrāvastī one Yajñadatta (Given by a Sacrificial Rite). Yajñadatta [as his name suggests] was said to be Godsent Every day he would look at his reflection in a mirror, but one day Yajñadatta was thrown into a state of confusion when he failed to see his reflection in the backside of the mirror. As a result, he went out in search of his own head. According to the *Rinzairoku*, "Yajñadatta [thought he had] lost his head; throwing away your own head, you go hunting for it." This ancient event is a parable about seeking from without that which is one's own from the beginning. As in Linji's *Recorded Sayings*, "but put the successive thoughts of your seeking mind to rest, then there is no difference between you and the Patriarchs, you and the Buddha," the peaceful state of *buji* in which the ever outwardly striving of the mind has ceased is itself Buddhahood, is itself Patriarchship. In that way, as with Linji's saying, "the Buddha, the Patriarchs and the Masters are men with nothing more to do," the Buddha and Patriarchs are themselves men of *buji*, and as such, are noble men. Zen Master Linji's "true

nobleman with nothing more to do” is none other than the “True Man without rank” (Zengo 44), that truly emancipated man who is not attached to anything whatsoever. The term True Man (*shinnin*) derives from the Taoist classic *Zhuangzi* with reference to one who has attained the state of freedom without hindrance (*jiyū muge*). If you attain to such a state of *buji*, then, as in the phrase “when the mind is at ease (*buji*), one bed is wide enough,” you can acquire the breadth of a truly composed mind.

COMMENT

Sitting quietly doing nothing, spring comes,
Grass grows of itself.⁶⁶⁴

In ordinary usage, *buji* (無事) conveys the idea of “safely,” or “without incident,” but upon examining its fourteen occurrences in his *Recorded Sayings* it becomes apparent that Linji (Rinzai) had something more in mind. At one point, Linji equated *buji* with the state which prevails when the seeking mind comes to rest, as in the *Śūraṅgama Sūtra*’s parable of Yajñadatta who suddenly realized that the head which he sought in such earnest had been on his own shoulders the whole time.⁶⁶⁵ Linji advised that it is better to take it easy and do nothing than it is to indulge the seeking mind, which only gives rise to pain.⁶⁶⁶ To have nothing to do is to be ordinary,⁶⁶⁷ and is superior to intellectual pursuits like mastering the sūtras and śāstras⁶⁶⁸ or grasping at the words from Linji’s mouth.⁶⁶⁹ It is the resolute who know that from the beginning there is nothing to do,⁶⁷⁰ while the irresolute remain trapped in externals, the clothing of life, and its endless changes of garb.⁶⁷¹ It is the resolute who see that causal relations, the mind and all dharmas are empty, that this very body and mind are no different from those of the patriarch-buddhas, and at once obtain the Dharma, burn the scriptures and images, and have nothing to do.⁶⁷² For one who sees things that way, “the six-rayed divine light never ceases to shine.”⁶⁷³

⁶⁶⁴ Gotsunen to shite buji ni shite za sureba, shunrai kusa onozukara shōzu. *Zen Sand* supra Note 13 at 395.

⁶⁶⁵ Ruth Fuller Sasaki (tr.), *The Recorded Sayings of Ch’an Master Lin-chi Hui-chao of Chen Prefecture: Compiled by his humble heir Hui-jan of San-sheng* (Kyoto: Hanazono College Institute for Zen Studies, 1975) at 10 [hereinafter, *Sasaki: the Recorded Sayings of Ch’an Master Lin-chi*].

⁶⁶⁶ *Ibid.* at 21.

⁶⁶⁷ *Ibid.* at 10 & 26.

⁶⁶⁸ *Ibid.* at 37.

⁶⁶⁹ *Ibid.* at 25.

⁶⁷⁰ *Ibid.* at 13.

⁶⁷¹ *Ibid.* at 23 & 31.

⁶⁷² *Ibid.* at 33 & 36.

⁶⁷³ *Ibid.* at 8.

The ‘six-rayed divine light’ is a reference to the six sense organs, as in Linji’s saying that “above the mass of red flesh there exists a True Man without rank who is constantly moving in and out of your face [i.e. six sense organs: eyes, ears, nose, tongue, body and mind]” (Zengo 44). Clearly, the man of *buji* (*buji no hito*, 無事の人) is another name for the True Man without a position, i.e. the Buddha Nature, and Linji admonished those of us who have yet to testify to this fact to look and see for ourselves whether that is truly the case.

In Thomas Yūhō Kirchner’s revised and annotated edition of Ruth Fuller Sasaki’s translation of Linji’s *Recorded Sayings* it is noted that the term *buji* probably derived from the *Baozang Lun* (寶藏論) attributed to Sengzhao (374-414), as quoted below.⁶⁷⁴

唯道無心。
萬物円備。
故道無相無形。
無事無意無心。
善利群品。

The very Way is without mind
Yet the ten-thousand things are embraced within it.
Hence the way is without characteristics, without form
Without anything to do [無事], without intent, without mind.
Yet excellently it benefits all things.

However, Linji’s statement that “with respect to my own activity today – true creation and destruction – I play with miraculous transformations, enter into all kinds of circumstances, yet nowhere have I anything to do,”⁶⁷⁵ hints at a high degree of commonality between *buji* and the Taoist concept of *wu-wei*. As already mentioned (Zengo 38), Chinese Buddhists borrowed the Taoist term *wu-wei* (*mui*, 無為) to translate the Sanskrit *asaṃskṛta* which means the Unformed, Unoriginated or Unconditioned – in other words, that which is not produced from causes - used as an epithet for nirvāṇa, whereas in its Taoist sense it means “non-doing,” with reference to the seeming effortlessness, purposelessness or spontaneity of activities that accord with the Tao. Laozi explained it thus:

“Learning consists in adding to one’s stock day by day;
The practice of Tao consists in subtracting day by day,
Subtracting and yet again subtracting

⁶⁷⁴ Thomas Yūhō Kirchner (ed.), *The Record of Linji: Translation and commentary by Ruth Fuller Sasaki* (Honolulu: University of Hawai’i Press, 2009) at 178 [hereinafter, *Kirchner: The Record of Linji*].

⁶⁷⁵ *Ibid.* at 258 and *Sasaki: the Recorded Sayings of Ch’an Master Lin-chi supra* Note 667 at 30.

Till one has reached inactivity [*wu-wei*, 無為].
But by this very inactivity
Everything can be activated.”⁶⁷⁶

As for one such as himself who had penetrated the oddly dynamic inactivity of the Tao,
Laozi good-naturedly said:

“The saying ‘what others avoid I too must avoid’
How false and superficial it is!
All men, indeed, are wreathed in smiles,
As though feasting after the Great Sacrifice,
As though going up to the Spring Carnival.
I alone am inert, like a child that had not yet given sign;
Like an infant that has not yet smiled.
I droop and drift, as though I belong nowhere.
All men have enough and to spare;
I alone seem to have lost everything.
Mine is indeed the mind of a very idiot,
So dull am I.
The world is full of people that shine;
I alone am dark.
They look lively and self-assured;
I alone, depressed.
I seem unsettled as the ocean;
Blown adrift, never brought to a stop.
All men can be put to some use;
I alone am intractable and boorish.
But wherein I most am different from men
Is that I prize no sustenance that comes not from the Mother’s breast.”⁶⁷⁷

無事生事.

There’s no problem, but they make an issue.”⁶⁷⁸

⁶⁷⁶ Arthur Waley (tr.), *The Way and Its Power: A study of the Tao Te Ching and its place in Chinese thought* (New York: Grove Press, Inc., 1958) at 201 [hereinafter, *The Way and Its Power*].

⁶⁷⁷ *Ibid.* at 168-169.

⁶⁷⁸ *Buji ni ji o shōzu. Zen Sand supra* Note 13 at 162.

日日是好日

Zengo: *Nichi-nichi kore kō-nichi.*

Translation : Every day is a good day.

Source: *Unmon Kōroku* (*Yunmen's Extensive Record*).

This was a saying by Zen Master Yunmen Wenyan of late Tang dynasty China. Besides the *Unmon Kōroku*, it is a well-known phrase that also appears in texts like the *Blue Cliff Record*, case six, and the *Record of Xutang* (1). Yunmen's "every day is a good day" is a kōan in the Zen school.

As far as the words go, *nichi-nichi kore kō-nichi* means that every day is a relaxed, fine day. If every day is a good day, then every year will be a good year. Everyone hopes that their day will be lucky, but no one gets what they want. A man of old recited that:

'If only I had three meals,
It's too hard.
It's too soft.'
It's never as one pleases,
In this world.

In this world, far from good days, every day brings on a succession of misery and distress, such that one might say, "every day is a bad day." In his *Essays in Idleness*, Dharma Master Kenkō (1283-1350) said, "doing evil on a lucky day will certainly lead to bad luck. Doing good on an unlucky day will certainly lead to good luck. Good or ill fortune depends on men, not the day." Weal and woe, ups and downs, depend on the person, and are not something that depends on the day.

Reverend Yunmen's "every day is a good day" expresses a state of peace and purity that has brushed aside the mind of discriminatory attachments. Every day is utterly the best day, a day that is irreplaceable. Jubilant on joyous occasions, mirthful in merry times, mournful in sorrowful circumstances, tormented when suffering, and angered when it is time to be angry – not seized of or troubled while responding to those times and places, one could say that "every day is a good day."

A man of yore recited:

In spring, flowers,

And in autumn, there's the moon.
In winter, snow,
And in summer –
There's listening to the cool breeze.

Spring, summer, autumn, winter – every day is a good day to be alive. Finding the truth, goodness and beauty in the natural and social environment all around one, mind at ease, life established, that is *nichi-nichi kore kō-nichi*. Yamada Mumon Rōshi said that “like the endlessly, ever-flowing water of a river, new each day and renewed day after day, is not living with a sense of the fullness of life and a fresh awareness, the value of our human lives? Is the matter not, in other words, that every day is a good day?” (*Zen Bunka*, No. 21).

Reverend Yunmen said that “every day is a good day,” but you must not stop at its being a *day* that's really very fine. To wit, replace the good day of the *day* with the good day of the *mind*. If you stop and dwell in saying that “every day is a good day,” you will be detained therein, and will be unable to find peace and freedom of mind. It is where “every day is a good day” is completely dispensed with that the true *nichi-nichi kore kō-nichi* is revealed. The author always hangs-up the calligraphy *nichi-nichi kore kō-nichi* by Yamada Mumon Rōshi as a motto for living.

COMMENT

日面仏月面仏

Sun-faced Buddha, Moon-faced Buddha.⁶⁷⁹

Even apart from natural disasters and overt criminality, each and every generation in all times and places throughout history has had to fight and struggle to eke out a living in the face of the extreme greed and insane abuses of power of the dominant political, religious, military and mercantile leaders of their time, so in what possible context could a late Tang dynasty monk have called every day a good day?

One day Zen Master Yunmen stood before the assembly of monks and said, ‘I’m not going to ask you about before the fifteenth day of the month, but what about after the fifteenth day?’ When no one spoke up he said ‘every day is a good day.’ So, what’s so special about the fifteenth day of the month, besides being the day on which Yunmen most likely delivered his talk? In the lunar calendar, the fifteenth would be the time of the full Moon, a symbol of the enlightened mind. In effect, then, Yunmen’s instruction was: ‘I’m not going to inquire about your prior state of ignorance, but tell me how you understand things now that you’ve obtained some insight into this Absolute Present of the

⁶⁷⁹ *Nichimen butsu gachimen butsu. Zen Sand supra* Note 13 at 248.

Buddha Dharma.’ Since none of the monks were willing or able to respond, he settled the matter for himself: every day is a good day.

The Buddha was born into great opulence. For him, every day was a good day until he came face-to-face with the harsh realities of age, illness and death, which served to trigger his desire to find a way out of the impermanence and suffering associated with the human lot. And what did he discover in the end? That, for the most part, every day is in fact a good day, but people insistently suffer from themselves. Buddha found the source of the suffering that we inflict on ourselves and each other in craving (*taṇhā*, lit. ‘thirst’ or *trṣṇā*),⁶⁸⁰ vividly described in the Fire Sermon which he delivered at Gayā’s Head: “Bhikkhus, all is burning. And what, bhikkhus, is the all that is burning? The eye is burning, forms are burning, eye-consciousness is burning, eye-contact is burning, and whatever feeling arises with eye-contact as condition – whether pleasant or painful or neither-painful-nor-pleasant – that too is burning. Burning with what? Burning with the fire of lust, with the fire of hatred, with the fire of delusion; burning with birth, aging, and death; with sorrow, lamentation, pain, displeasure, and despair, I say.”⁶⁸¹ And so it is with the fiery cravings of all of the senses, but the mind of the person who experiences revulsion over this situation and becomes dispassionate is liberated, and “when it is liberated there comes the knowledge: ‘It’s liberated.’ He understands: ‘Destroyed is birth, the holy life has been lived, what had to be done has been done, there is no more in this state of being’.”⁶⁸² Of such as this the Buddha said:

“Happy indeed are the arahants!
No craving can be found in them.
Cut off is the conceit ‘I am,’
Burst asunder is delusion’s net.

They have reached the unstirred state [*anejaṃ*],
Limpid are their minds;
They are unsullied in the world –
The holy ones, without taints....

They do not waiver in discrimination,
They are released from renewed existence.
Having reached the stage of the tamed,
They are the victors in the world.

Above, across, and below,

⁶⁸⁰ *Dīgha Nikāya supra* Note 138 at 346-347.

⁶⁸¹ *The Connected Discourses supra* Note 55 at 1143.

⁶⁸² *Ibid.*

Delight is no more found in them.
They boldly sound their lion's roar:
'The enlightened are supreme in the world'.⁶⁸³

"Whence should there be joy to a peaceless man,"⁶⁸⁴ the *Bhagavad Gita* asks, and descriptions of the person liberated while still embodied (i.e. the *jīvan-mukta*) abound in its visionary tracts: "whose mind is undismayed [though beset] by many a sorrow, who for pleasures has no further longing, from whom all passion, fear, and wrath have fled, such a man is called a man of steadied thought, a silent sage. Who has no love for any thing, who rejoices not at whatever good befalls him nor hates the bad that comes his way, - firm-established is the wisdom of such a man....Let a man [but] think of the objects of sense, - attachment to them is born: from attachment springs desire, from desire is anger born. From anger comes bewilderment, from bewilderment wandering of the mind, from wandering of the mind, destruction of the soul: once the soul is destroyed the man is lost. But he who roves among the objects of sense, his senses subdued to self and disjoined from passion and hate, and who is self-possessed [himself] draws nigh to calm serenity. And from him thus becalmed all sorrows flee away: for once his thoughts are calmed, his soul stands firmly [in its ground]....This is the fixed, still state of Brahman: he who wins through to this is nevermore perplexed. Standing therein at the time of death, to Nirvāna that is Brahman too he goes."⁶⁸⁵

The Buddhist, however, has chosen the *via negationis*:

"For there is suffering, but none who suffers;
Doing exists although there is no doer;
Extinction is but no extinguished person;
Although there is a path, there is no goer."⁶⁸⁶ – Visuddhi Magga

Those pursuing the Way of Tea also appreciate how every day can be a good day. To usher in 1978, the year of the horse, one of the scrolls used during the first tea service (*hatsugama*, 初釜: "first kettle") at Urasenke was composed by its sixth generation Grand Tea Master, Rikkansai. The scroll portrayed the phrase *ningen banji* (人間万事) along with an old man on a horse, a rebus understood to mean *Saiō ga uma* (塞翁が馬), i.e. "Saiō's horse." The reference, that "for mankind everything is Saiō's horse," was to the Chinese story of Sai Weng (i.e. Old Man Sai, known in Japan as Saiō) whose horse had run away. "When his neighbours came to sympathize he told them that although it

⁶⁸³ *Ibid.* at 912-913.

⁶⁸⁴ *The Bhagavad Gita supra* Note 69 at 155.

⁶⁸⁵ *Ibid.* at 151-158.

⁶⁸⁶ *The Path of Purification supra* Note 445 at 587.

seemed to be a misfortune there would probably be some good result. Some days later the horse returned in the company of another very fine horse. The neighbours were surprised to hear that Saio felt that this was an ill omen. Two years later the neighbours gathered to give sympathy again as Saio's son had fallen from the new horse and had been crippled. Again Saio predicted good fortune as a result of the event. The country was soon at war and the young men of the province were marched off to fight and die in a far place. Saio's son, however, was unfit due to his accident and was left at home to help his aged father."⁶⁸⁷

塞翁失馬

Old Man Sai lost his horse.⁶⁸⁸

⁶⁸⁷ Urasenke Newsletter No. 12 (Konnichian, Kyoto, Japan: Spring, 1978) Hatsugama 1978.

⁶⁸⁸ *Sai Weng shi ma*: Misfortune may be a blessing in disguise.

平常心是道

Zengo: *Heijō-shin kore dō*.

Translation: Ordinary mind is the Way.

Source: *Mumonkan (The Gateless Barrier)*: 19.

The phrase *heijō-shin kore dō*, or, “ordinary mind is the Way,” comes from the response of Zen Master Nanquan Puyuan (749-835, famous for the “Nanquan Cuts a Cat” kōan appearing in both *The Blue Cliff Record* and *The Book of Serenity*), to the question of the renowned Tang dynasty monk Reverend Zhaozhou (778-897, known for the story of ‘The Dog and The Buddha-nature’), who had asked Nanquan, “what is the Way?” When, in response to Nanquan’s “ordinary mind is the Way,” Zhaozhou asked, “how is one to grasp it?” Nanquan answered, “if you intend to grasp it, you cannot.”

Zhaozhou further asked, “if it cannot be grasped, how can you know it is the Way?” Nanquan answered, “the Way cannot be known by thought, but it cannot be said it is unknown. If it is known through thought, it is delusion. Not to know it is not to be awakened. If there is no distinction between knowing and not knowing, there the Way is manifest. It is, so to speak, like a clear expanse of autumn sky, without any place for a [cloud of] distinction to enter.” At these words, Zhaozhou was enlightened.

“Ordinary mind” is not something unusual. It is the mind you always have everywhere, the mind from which you are never separated, day or night, for your entire life. “Ordinary mind is the Way,” means that your everyday mind, without alteration, just as it is, is the Way. “Way” means the Buddha Way. It is the norm, the law which human beings must maintain. The Way is everydayness; one’s everyday life, just as it is, must express the Way. That is not to be separated from the Way: it is to live in concert with the Way. Menzi (372-289 BC) said, “the Way is near, yet it is sought afar.” The grandson of Confucius, Zisi, said, “you cannot depart from the Way even for a moment. That from which you can depart is not the Way.” Zen Master Dōgen (1200-1253) wrote in praise of a state of mind which is one with the Way and not separate from it, that:

“Coming and going
The waterfowl leave no trace,
But do not forget the way.”

Wumen Huikai’s (1183-1260) verse on this phrase (*heijō-shin kore dō*) was:

“Hundreds of flowers in spring,

And in autumn, the moon.
A cool breeze in summer,
And in winter, the snow.
When useless things do not hang in one's mind,
It is [always] a good season for [any] man."

This means that if one leads a life which is not embroiled in trivialities, then spring, summer, autumn and winter are all good seasons for you, and everything is a part of living the Way. "Not having useless things hanging in the mind" refers to the originally pure state of your mind, which is like a clear expanse of sky. If this condition is not achieved, you will never have a "good season." To have brushed aside delusions, the discriminating intellect and trivialities is the state of mind of an elevated dimension which, for the first time, can be called "ordinary." That is thusness (*sono mama*) or such as-it-isness (*ari no mama*). Therefore, even though we say that the mind of thusness or such as-it-isness (ordinary mind) is the Way, in it, delusions and the discriminatory intellect have been overcome, which is to say, it is on condition that "useless things" (*kanji*) have been cut off. In the Way of Tea, the Way of Flowers, the Way of the Sword and other disciplines, not to mention Zen, seeking the Way is difficult. It is no easy matter to come to the ordinary mind that is the Way.

COMMENT

Like the empty sky it has no boundaries,
Yet it is right in this place, ever profound and clear.
When you seek to know it, you cannot see it.
You cannot take hold of it,
But you cannot lose it.
In not being able to get it, you get it.
When you are silent, it speaks;
When you speak, it is silent.
The great gate is wide open to bestow alms,
And no crowd is blocking the way. – Yongjia Xuanjue (665-713)⁶⁸⁹

The Zen sect recognizes two kinds of ordinariness or ordinary mind: there is the ordinariness of the ordinary mind (*bonshin*, 凡心) of the ordinary person (*bonpu*, 凡夫), and there is the ordinariness of the ordinary calm-and-constant mind (*heijōshin*, 平常心) of a Buddha. The ordinary characteristics of the ordinary person's ordinary mind are too well known: hatred, greed, ignorance, concupiscence, envy and pride are its norm. The ordinary mind discriminates between self and other, profit and loss, and life and death, and is invariably attached to one while holding the other in abhorrence. This state of affairs is so pervasive that it must be considered normal, and some very compelling

⁶⁸⁹ Translated by Alan Watts in Alan W. Watts, *The Way of Zen* (New York: Vintage Books, 1957) at 145.

Darwinian-based scientific theories have been developed to explain the central role which the likes of selfishness, greed, anger and stupidity have played in the preservation of the human species, the pursuit of happiness, and even in the development of culture. However, a succession of Buddhas, Bodhisattvas, yogis and Zen Masters has demonstrated that this is not the only pattern of ordinariness open to mankind.

As if aroused from a dream, the Buddha is one who is *satori*-awakened to the divine wisdom of self-awareness (自覺聖智). In him or her, I-ness (*ahamtā*) has been supplanted by the immediate reality of Isness (*bhūtatathatā*), for, as Dōgen put it: “to learn the Buddha Way is to learn one’s self. To learn one’s self is to forget one’s self. To forget one’s self is to be confirmed by all dharma,”⁶⁹⁰ and thereby discover the Original Person (*honbunjin*, 本分人), expediently referred to as the Buddha Nature (*buddhatā*), that has ever been present, like the Sun hidden behind clouds. When negative emotions arise in a mind thus transformed, they undergo an alchemical process which has been exhaustively explored by the Tantric Buddhists of Tibet. The *kleśa* (*bonnō*, 煩惱) or mental affliction hatred is dissolved in equanimity (*kṣānti-pāramitā*) and transformed to the Mirror-like Wisdom represented by the Buddha Akṣobhya. Greed similarly resolves to generosity (*dāna-pāramitā*) and the Wisdom of Perfected Action of the Buddha Amoghasiddhi. Ignorance is dissolved in wisdom (*prajñā-pāramitā*) and transformed to the *dharma-dhātu* Wisdom of Emptiness represented by the Buddha Vairocana. Again, passion and desire is overcome by energy (*vīrya-pāramitā*) and so transformed to the Wisdom of Clear Sight of the Buddha Amitābha. In turn, envy provides the opportunity to practice moral discipline (*śīla-pāramitā*), which facilitates its transformation to the Wisdom of Equality, the essence of the Buddha Ratnasambhava. Finally, pride is dissolved along with the dream of individual, permanent self-hood in the practice of meditation (*dhyāna-pāramitā*), giving rise to the unexcelled complete and perfect awakening (*anuttarā samyak sambodhiḥ*) of a living Buddha.

Within the Zen school, there are many expressions and examples of the ordinary mind of a Buddha at work. For example, the Zen sect admonishes, “when hungry, eat; when tired, sleep” (飢来喫飯倦来眠) and in his *Vegetable Root Discourses* (*Caigentan*, 菜根談) the Ming Dynasty Chan Buddhist monk Hong Zicheng wrote “strong wine, rich meat, food that is peppery or very sweet, are without real taste; real taste is plain. Superhuman, extraordinary exploits do not characterize a Perfect Man [至人]; a Perfect Man is quite ordinary.”⁶⁹¹ The latter brings to mind Layman Pang’s famed comment, “[my] supernatural power and marvellous activity – drawing water and carrying firewood,”⁶⁹² which has already been compared (in Zengo 38) with Rikyū’s verse on his Way of Tea:

⁶⁹⁰ Genjōkōan in *The Heart of Dōgen’s Shōbōgenzō supra* Note 217 at 41.

⁶⁹¹ N.A. Waddell (tr.) “A Selection from The T’sai Ken T’an (“Vegetable Root Discourses”) 2:2 The Eastern Buddhist n.s. (November 1969) 88 at 90.

⁶⁹² *The Recorded Sayings of Layman P’ang supra* Note 221 at 46.

茶の湯とは
ただ湯をわかし
茶をたてて
飲むばかりなる
本を知るべし。

Know the intent (*moto*, 本) of *chanoyu*
Which is just to boil water,
Prepare tea,
And drink it.

Again, one time a monk asked Master Zhaozhou for instruction. “Have you had your breakfast?” the Master inquired. “Yes,” replied the monk. “Then go and wash your bowls,” he advised.

Isn’t that just what Zhaozhou or the Buddha would have done?

凡夫若知即是聖人
聖人若会即是凡夫

An ordinary person knows it and becomes a sage,
A sage understands it and becomes an ordinary person.⁶⁹³

⁶⁹³ *Bonpu moshi shiraba sunawachi kore seijin, seijin moshi eseba sunawachi kore bonpu. Zen Sand supra*
Note 13 at 608.

步步是道場

Zengo: *Hobo kore dōjō.*

Translation: Every single step is a Bodhimaṇḍala (*dōjō*).

Source: *Zenrin Ruijū (A Classified Collection of Zen Materials)*.

Hobo means walking step-by-step, one foot at a time. It can also be interpreted as one's every action, or ordinary behaviour. Originally, Bodhimaṇḍala (*dōjō*) referred to the seat beneath the Bodhi Tree (the Diamond-seat) where Śākyamuni was enlightened, that is, the place where Śākyamuni attained Buddhahood. In general, however, it is any place that the Buddhist teachings are practiced. "Every single step is a Bodhimaṇḍala [*dōjō*, training hall]" means that walking step-by-step, doing one thing at a time, all is a Buddhist practice and a situation for learning. Such accumulated step-by-step practice will eventually lead to the goal, the absolute state of enlightenment, in other words, will enable one to reach to the very tip of a hundred foot pole.

"Every single step" is not simply to walk a step at a time in a daze. It has a goal, and it must be a reliable walking towards it. The behaviour and doings of human beings always have some purpose; accordingly, they are referred to as "purposive activities." According to the *Shuowen* [dictionary], the standard classic on Chinese characters, *ho* [of *ho-ho kore dōjō*] is "to go," and there is no going without some purpose. Advancing one step at a time is to go towards the goal of enlightenment. Each and every activity of that step-by-step going must be a *dōjō*.

It is said that human life is a value creating process, and humans continuously produce the sundry values of truth (learning), goodness (ethics), beauty (art), sacredness (religion), profit (economics), love (society), and power (politics), and are devoted to their pursuit. Of the various values, however, the highest order value is the religious value of sacredness. Humanity must seek for religious values, which are the highest end values, uniting the varied values of truth, goodness, beauty, profit, love and power. Without awareness and realization of the highest values to which we should aspire, we will be satisfied with the pursuit of lesser values. Not only monks, seeking out religious values (Truth), all people must attain spiritual enlightenment and peace of mind. One has to say that the locus of human life is a religious *dōjō* to mould true humanity.

One step at a time, Zen practitioners are ever progressing towards the goal of enlightenment. One step is a *dōjō* to *satori* (awakening the Original Self); each and every activity is a *dōjō* on the quest for truth. This is "every single step is a *dōjō*." Focused on the goal, walking steadily towards it a step at a time, a pure breeze comes and goes of itself. This is referred to as "your every step stirs up a pure breeze," or "below, above,

front and back [all around one], a pure wind rises” (*kyakutō kyakubi seifū okoru*). Step-by-step, closely watching our own footing, should we advance through the *dōjō* of human life.

COMMENT

“Again, bhikkhus, a bhikkhu is one who acts in full awareness when going forward and returning; who acts in full awareness when looking ahead and looking away; who acts in full awareness when flexing and extending his limbs; who acts in full awareness when wearing his robes and carrying his outer robe and bowl; who acts in full awareness when eating, drinking, consuming food, and tasting; who acts in full awareness when defecating and urinating; who acts in full awareness when walking, standing, sitting, falling asleep, waking up, talking and keeping silent....And he abides independent, not clinging to anything in the world.”⁶⁹⁴ - *Satipaṭṭhāna Sutta: The foundations of mindfulness*

In the expression “every single step is a Bodhimaṇḍala,” every single step (*hobo*, 步步) is a reference to each and every activity of one’s daily life, whether walking, standing, sitting or lying down, while, as already explained in connection with the companion expression “straightforward mind is the Bodhimaṇḍala” (Zengo 53), the term “Bodhimaṇḍala” (*dōjō*, 道場) refers to the Holy Site or Diamond Seat at Buddha-gayā where Siddhartha Gautama sat down an ordinary man and stood up a Buddha, an Awakened One, and by extension also came to refer to any place that the Buddha Dharma is practiced.

“Every single step is a Bodhimaṇḍala” is closely related to the expression 步步清風起: “your every step stirs up a pure breeze.” The latter can be thought of as a kind of Buddhist chaos theory, according to which, within a complex albeit integrated system, a seemingly insignificant causal event, like the flapping wings of a butterfly, can have a grossly magnified ripple effect, like a hurricane on a distant continent. It is the universe of experience of a Buddha, described in Hua-yen (Kegon) Buddhism as *riji muge* (理事無碍, interpenetration between universality and particularity), or *jiji muge* (事事無碍, interfusion between particularity and particularity), and is set out in the metaphors of Indra’s jewelled, holograph-like net (Zengo 41), and that of interreflecting mirrors. “Let them be set up at the eight points of the compass and at the zenith and the nadir. When you place a lamp at the centre, you observe that each one of the ten mirrors reflects the light; now you pick up one of the ten and you see that it also reflects all the rest of the ten containing the light, together with the particular one you picked up. Each one of the nine

⁶⁹⁴ *Majjhima Nikāya supra* Note 5 at 147.

is in the one and the one is in each one of the nine, and this not only individually but totalistically.”⁶⁹⁵

Like it or not, in a dynamic universe in which All penetrates one and one enters into All from moment to moment, such that there can be no fundamental distinction between One and all or All and one, the practice of Zen cannot be static. In fact, the dynamism of Zen practice is reflected in Huineng’s definition of *zazen* (座禪, seated meditation): “in this teaching, ‘sitting’ [*za*, 座] means without any obstruction anywhere, outwardly and under all circumstances, not to activate thoughts [of subject and object, good and evil and so on]. ‘Meditation’ [*zen*, 禪] is internally to see the original nature and not become confused.”⁶⁹⁶ Neng also reminded his monks that meditation (*ting*, 定) and wisdom (*hui*, 惠) are the foundation of his Dharma, but admonished that they “never under any circumstances say mistakenly that meditation and wisdom are different; they are a unity, not two things. Meditation itself is the substance of wisdom; wisdom itself is the function of meditation.”⁶⁹⁷

To bring Huineng’s commentary to life, in both Sōtō and Rinzai Zen temple practice, seated meditation sessions are interspersed with walking breaks called *kinhin* (経行). This is an opportunity not only to get some relief for one’s legs, hips and back from the aches and pains that can come with prolonged sitting, but also to learn how to carry the meditative attitude from the cushion into ordinary activity, a practice called *jōgyō-zammai* (常行三昧), i.e. “constant practice samādhi.” Within the Tendai sect, *jōgyō-zammai*, which also translates “constant walking samādhi,” refers to a specific seven or ninety-day practice of circumbulating an image of Amida Buddha while chanting ‘hail Amida Buddha’ (*namu amida butsu*, 南無阿弥陀仏). Known too as *hanju-zanmai* (般舟三昧, *pratyutpanna-samādhi*), this practice is intended to bring one face-to-face with Amida Buddha, but for readers of John Stevens’ *The Marathon Monks of Mt. Hiei*, as an active meditation practice, little can compare with the *kaihyōgyō* (回峰行) or circumulations-of-the-mountain walking meditation (*hokō-zen*, 歩行禪) of the Tendai monks of Enryaku-ji Temple on Mt. Hiei, northeast of Kyoto.

The *kaihyōgyō* is a one-hundred or one-thousand day purificatory ritual marathon, the latter taking seven years to complete. In the one-thousand day marathon, the first three years duplicate the one-hundred day marathon of walking a set course of about 30 kilometers per day to 350 holy sites around Mt. Hiei and Kyoto. In the following two years, this is increased to two-hundred days per year, and the completion of this seven-

⁶⁹⁵ *The Essence of Buddhism* *supra* Note 57 at 53.

⁶⁹⁶ *Yampolsky: The Platform Sutra* *supra* Note 742 at 140. The square brackets were not in the original text.

⁶⁹⁷ *Ibid.* at 135.

hundred day circuit is signalled by seven-to-nine days without food, water, reclining or sleep, following which the practitioner becomes known as an *ajari* (*ācārya*) or Master. In the sixth year, one-hundred days are again spent visiting various pilgrimage sites at the rate of 60 kilometers per day, but in the seventh and final year, one-hundred days are given to an 84 kilometer per day circuit through Kyoto, followed by another seven-to-nine day fast, and then a final one-hundred days back on the original circuit on Mt. Hiei and a third fast. If he survives, the practitioner will then receive the title of *dai-ajari* (*mahācārya*) or Great Master. Practitioners are expected to take a vow to complete the thousand-day circuit or kill themselves with the dagger and rope they carry, and according to John Stevens, between 1885 and 1988 there had been 46 successful one-thousand day marathon monks but “the number of monks who died or committed suicide on route is not known...”.⁶⁹⁸

It is not open to everyone to practice extreme asceticism to experience each and every step as a Bodhimaṇḍala, nor is it necessary in order to make a positive contribution to society. Thanks to globalization and a variety of looming crises associated with overpopulation, pollution and global warming, those who aren't in denial are more aware than ever of the effects of their daily activities on each other, the planet and, ultimately, themselves. In a very immediate sense, our every step has become a political breeze, a statement of the kind of world we want to live in, tidily summed up in the idea of a “carbon footprint.” To leave a larger or smaller carbon footprint points to the larger or smaller negative impact which each and every one of our daily activities can have on our lives and the lives of future generations of sentient beings, according to the choices we make. But how can we minimize the size of our footprint? In a metaphorical sense, Jain Buddhists addressed this matter early in their history by wearing clogs with a single tooth which minimized the likelihood of trampling hapless insects that crossed their path. This is the principle of *ahimsā* or “nonharming” used by Mahatma Gandhi (1869-1948) to oust the British from India. A simple form of harmlessness with a significant impact on one's carbon footprint that is open to most people in wealthier industrialized countries is to prioritize the consumption of local produce and, most especially, to make a dietary change to vegetarianism, or at least to a diet in which the consumption of meat, poultry and fish is greatly reduced.

Fa-hien (337-422) was a Chinese Buddhist monk who left Chang'an for India via Dunhuang, Khotan and the Himalayas in 399 to return in 414 following a lengthy and dangerous sea voyage. In his travel diary, translated by James Legge (1815-1897), he recorded a visit to a region of Mathurā he called the Middle Kingdom (中国, Majjhima-desa), then under the administration of Chandra Gupta II (376-413). According to Fa-hien, “throughout the whole country the people do not kill any living creature, nor drink intoxicating liquor, nor eat onions or garlic. The only exception is that of the Chaṇḍālas. That is the name for those who are (held to be) wicked men, and live apart from others.

⁶⁹⁸ John Stevens, *The Marathon Monks of Mount Hiei* (Boston: Shambhala Publications, Inc., 1988) at 84.

...In that country they do not keep pigs and fowls, and do not sell live cattle; in the markets there are no butchers' shops and no dealers in intoxicating drink."⁶⁹⁹ Nowadays, there's no excuse for prejudicial attitudes towards identifiable categories of persons, the (responsible) consumption of alcohol, or enjoying the likes of onion and garlic – which may have been used in pre-refrigeration times to mask the flavour of dangerously rancid food – but that a whole country could be devoted to the ideal of harmlessness is nothing short of inspirational.

Respect for vegetarianism within the Zen sect undoubtedly derives from the chapter “On Meat-eating” in the *Laṅkāvatāra Sūtra*, a text traditionally held to have been transmitted from the First Patriarch of Zen in China, the Indian monk Bodhidharma, to his Chinese disciple Huike. According to the *Laṅkāvatāra*, the proper attitude for the Bodhisattva is to regard all beings as his or her only child and not, under any circumstances, as food. “The essence of Bodhisattvaship is a great compassionate heart, for without this the Bodhisattva loses his being. Therefore, he who regards others as if they were himself (*sarva-bhūtātma*), and whose pitying thought (*kṛipā*) is to benefit others as well as himself, ought not to eat meat...full of compassion towards all sentient beings...how can he have any longing for meat?”⁷⁰⁰ Of course, a Bodhisattva without a sense of humour would have a hard time among what the *Sūtra* refers to as “the carnivorous races.” One story has it that, in his haste, Sōtō Zen Master Fugai's cook had inadvertently included part of a snake in with the vegetables he had cut for soup. When the Master found the snake's head in his bowl and held it up demanding to know what it was, the cook took it, thanked him muchly, and quickly gulped it down.⁷⁰¹ In any case, 一口是道場 - “each and every mouthful is a Bodhimaṇḍala” - is an asceticism that most can handle.

“There is a certain class of unbelievers who sometimes ask me such questions as, if I think that I can live on vegetable food alone; and to strike at the root of the matter at once, - for the root is faith, - I am accustomed to answer such, that I can live on board nails. If they cannot understand that, they cannot understand much that I have to say....Is it not a reproach that man is a carnivorous animal? True, he can and does live, in a great measure, by preying on other animals; but this is a miserable way, - as any one who will go to snaring rabbits, or slaughtering lambs, may learn, - and he will be regarded as a benefactor of his race who shall teach man to confine himself to a more innocent and wholesome diet. Whatever my own practice may be, I have no doubt that it is part of the destiny of the human race, in its gradual improvement, to leave off eating animals, as

⁶⁹⁹ James Legge (tr.), *A Record of Buddhistic Kingdoms: Being an account by the Chinese monk Fa-Hien of his travels in India and Ceylon (A.D. 399-414) in search of the Buddhist Books of Discipline* (New York: Dover, 1965) at 43.

⁷⁰⁰ *The Lankavatara Sutra* *supra* Note 127 at 369.

⁷⁰¹ “Eating the Blame” in *Zen Flesh, Zen Bones* *supra* Note 68 at 61.

surely as the savage tribes have left off eating each other when they came in contact with the more civilized....We are conscious of an animal in us, which awakens in proportion as our higher nature slumbers. It is reptile and sensual, and perhaps cannot be wholly expelled, like the worms which even in life and health occupy our bodies....He is blessed who is assured that the animal is dying out in him day by day, and the divine being established.”⁷⁰² – Henry David Thoreau (1817-1862)

⁷⁰² Walter Harding (ed.), *The Variorum Walden* by Henry David Thoreau (New York: Washington Square Press, Inc., November, 1967) at 47, 164 & 167.

Zengo 60

一華開五葉

Zengo *Ikke kai go yō (ikke go yō o hiraku)*.

Translation: One flower unfolds five petals.

Source: *Shōshitsu Rokumon-shū (Bodhidharma's Six Gates)*.

This is the third line of the First Patriarch, the Great Master Bodhidharma's verse, upon handing down the Dharma-transmission to the Second Patriarch, Huike.

"I originally came to this land
To transmit the Dharma and save the deluded.
One flower unfolds five petals (*ikke kai go yō*)
And naturally comes to fruition."

Besides *Bodhidharma's Rokumon-shū*, this verse also appears in Bodhidharma's *Sermon on Lineage*, the *Jingde Record of the Transmission of the Lamp* (3), the *Platform Sūtra of the Sixth Patriarch* (10), and Zen Master Dōgen's *True Dharma Eye Treasury (Plum Blossoms)*.

"One flower unfolds five petals, and naturally comes to fruition," takes a single flower as a metaphor for the development of the mind-ground [*shinji*: Original Mind]. A single flower that unfolds five petals and eventually comes to fruit means that, were people, too, to cleanse and to unfold the flower of the Five Wisdoms (*gochi*) with which they are endowed from birth, the fruition of Buddhahood (*satori*: awakening) would be realized of itself. Putting it another way, it means that were one's self to awaken to the Self, and Original Mind or Original Nature to unfold, one would be restored as a true human being (the Real Self).

The Five Wisdoms are as follows.

1. The Great Perfect Mirror Wisdom: like that of a big, round, bright mirror, perfect, bright wisdom that reflects the appearance of things just as they are, without distortion.
2. Universal Nature Wisdom: tossing aside oppositional discriminations of this and that, wisdom that perceives the uniformity-without-distinction between self and other.
3. Marvellous Observing Wisdom: wisdom endowed with superior powers of observation to distinguish good from bad and right from wrong.

4. Perfecting-of-Action Wisdom: wisdom that bestows merit on sentient beings.
5. Essential Nature of the Dharma-realm Wisdom: wisdom that recognizes all things, without exception, as expressions of Buddha Mind.

Taken together, the above Five Wisdoms (the five wisdoms of a Buddha) as petals comprise the single flower of a beautiful mind. Zen Master Dōgen said that a single flower of five petals together open and reveal the mind-ground, and are nothing other than a revelation of Buddha-nature. To open the flower of mind, one must sweep aside delusory and evil notions and return to the original, pure, True Mind. Where delusory thoughts and attachments exist, the mind flower will not bloom, and the fruition of Buddhahood will be unobtainable. As recorded in Great Master Bodhidharma's *Sermon On The Enlightened Nature* - that "when delusions are absent, your one-mind is a single Buddha-land, but when delusions are present, your one-mind is a single hell" - the mind will become either a Buddha-land or a hell, depending on the absence or presence of delusions. As long as delusions are not brushed aside, the mind-flower will not bloom and the mind-moon [Original Mind] will not be revealed.

There is a tradition that the phrase "one flower unfolds five petals" was Great Master Bodhidharma's prediction that, after himself, the teachings of the Zen Sect would bloom through five generation of Patriarchs (Huikē, Sengcan, Daoxin, Hong'ren, and Huineng). It has also been explained to refer to the future division and flowering of the Zen Sect into Five Houses. The prediction proved true, and streams of Zen (the Linji, Caodong, Yunmen, Guiyang and Fayan) flourished from the end of the Tang on their course to the present time. (Adding the Huanglong and the Yangqi branches makes Seven Schools. See Zengo 66.)

I would like to note here that I have a *bokuseki*-calligraphy of the phrase "one plum blossom unfolds five happiness's" by Yamada Mumon Rōshi that I always display on special occasions, such as New Years. I consider it closely related in kind with "one flower unfolds five petals." There is also a Zen text called *One Flower, Five Petals*, associated with the same phrase. It was composed by the Yuan dynasty Zen Master Zhongfen Mingben (1263-1323) in three fascicles, and published in the second year of Taiping (1325). A single fascicle text compiled by Hakusan Genkyō under this title was published in the second year of Meiwa (1765).

COMMENT

一心只在梅花上

Oneness of mind – there in the plum blossoms.⁷⁰³

⁷⁰³ *Isshin wa tada baika no ue ni ari. Zen Sand supra* Note 13 at 260.

Buddhism is replete with numbered lists and instances of lateral thought. There's the One Mind (*isshin*, 一心) manifest in the twofold truth (*nitai*, 二諦) of conventional pluralism and absolute monism. In turn, relative experience is characterized by the three sufferings (*sanku*, 三苦) of disassociation from what one likes, forced association with what one dislikes, and impermanence, which the Buddha addressed with his diagnostic and prescriptive Four Noble Truths (*shishō-tai*, 四聖諦) of suffering, its origin, its cessation, and the eightfold path leading to its cessation. There are also many fives, such as the five organs of sense (*gokon*, 五根) and their corresponding objects, the five dusts (*gojin*, 五塵), not to mention numerous categories of ten, like the Ten Worlds (*jikkai*, 十界) of the *Lotus Sūtra*, which extend from the realms of hell to the world of absolute freedom of Buddhahood, or like Shingon's Ten Stages of The Mind (*jū-jūshin*, 十住心) which starts from that of the human animal and culminates in the secret, sublime mind of a Buddha, - but what did Bodhidharma mean when he told Huike that "one flower unfolds five petals" (一華開五葉) in the *gāthā*:

"I originally came to this land
To transmit the Dharma and save the deluded.
One flower unfolds five petals (*ikke kai go yō*)
And naturally comes to fruition"?

If legend can be accepted as fact and this transmission *gāthā* was truly spoken by Bodhidharma, given that Bodhidharma came from a contemplative tradition that originated with the Buddha, his five-petalled flower is far more likely to have an inner connotation than a supernatural or prophetic one regarding the emergence of what Fa-yen Wen-i (885-958) would come to call the Five Houses (*goke*, 五家) of Bodhidharma's Chan (Zen) lineage. It has already been discussed (Zengo 58), for example, how the Five Innate Buddhas (*gochi-nyorai*, 五智如来) and Five Wisdoms (*gochi*, 五智) which comprise our single Buddha Nature are sublimations of the *kleśa* or mental afflictions associated with day-to-day mentation: Akṣobhya and the 'Great Perfect Mirror Wisdom' of the *kleśa* hatred; Amoghasiddhi and the 'Wisdom of Perfect Practice' of greed; Vairocana and the 'Wisdom of the Emptiness of the Phenomenal World' of ignorance; Amitābha and the 'Wisdom of Clear Sight into Singularities' of passion and desire; and, Ratnasambhava and the 'Non-discriminating Wisdom of Equality' of envy. These five petals, however, cannot come to full blossom without awakening in the depths of meditation from the prideful dream of individual self-hood, which is the single flower of Buddhahood.

十洲三島鶴乾根
四海五胡龍世界

The ten isles and the three islands are the universe of the crane,
The four seas and the five lakes are the realm of the dragon.⁷⁰⁴

⁷⁰⁴ *Jisshū santō tsuru no kenkon, shikai goko ryū no sekai. Zen Sand supra* Note 13 at 529.

独座大雄峰

Zengo: *Dokuza daiyū-hō (hitori daiyū-hō ni zasu)*.

Translation: Sitting alone on Daxiong Peak.

Source: *Hekiganroku (Blue Cliff Record)*: 26.

Regarding the source of this expression – one time a monk asked Baizhang Huaihai (d. 814), a disciple of the eminent Tang dynasty Zen Master Mazu Daoyi: “what is the miraculous (*kitoku*) thing?” Baizhang responded, “sitting alone on Daxiong Peak.” Daxiong (Great Hero) Peak is Mount Daxiong in Jiangxi Province, Nanchang District, also known as Mount Bai Zhang. It is because it was the dwelling place of Zen Master Baizhang that it was so called. In the case of Śākyamuni Buddha, it would be “sitting alone on Vulture Peak” (the place where Śākyamuni delivered his sermons, northeast of Rājagṛha). There is no need to limit it to a particular place; anywhere at all is fine.

Baizhang composed the renowned *Baizhang's Pure Standards*. Enacting rules to which Zen monks must adhere, he reformed existing rules or regulations that govern the lifestyle of a Zen monastery and inform its assembly of monks, but he was also an eminent monk, a practitioner himself. He is the Zen monk who left us with the famous maxim, “a day of no work is a day of no eating” (Zengo 88), well known as a motto for leading a good life.

The *kitoku*-marvel that the monk inquired about is explained to mean various things, like “commendable,” “wonderful,” “precious,” “thankful,” “mysterious sign” (miracle) or “religious benefit.” It appears that what the monk asked was, ‘what is there in Zen that is indeed a miracle?’ Or, again, ‘what is the wondrous, precious, blessed thing in this world?’ Zen Master Baizhang’s response seems to combine both of these aspects of the question.

Dokuza is to “sit alone,” “just sitting,” or “to be alone,” but it is not just simple sitting idly by oneself. The *doku* of *dokuza* is the *doku* of Śākyamuni Buddha’s saying at birth, “above the heavens and below the earth, only I alone (*yui-ga-doku*) am the Honoured One.” *Doku* here is Aloneness (*doku*) with an absolute meaning that transcends relativistically differentiated solitude (*doku*). In other words, not the discriminatory lesser self (the little self), not seized of discriminatory delusions, the “I” (*ga*) of “only I” (*yui-ga*) is an expression of the Big Self in its absolute state of freedom without hindrance (*jīyū muge*). *Doku* is not relative *doku*, it is absolute *Doku*. For that reason, “sitting alone” (*dokuza*) is one body with the vastness of heaven and earth, the “sitting alone” of remaining in the world while not of it.

A monk asked him, “what is the miraculous thing,” and Zen Master Baizhang replied “sitting alone on Daxiong Peak” (*dokuza daiyū hō*). This means, “there is no greater miracle than that I am now sitting alone on Daxiong Peak.” In *The True Dharma Eye Treasury: Everyday Life* it says, “in the everyday life of Buddhist patriarchs there is always a miracle (*kitoku*). It is that called ‘sitting alone on Daxiong Peak’.” *Dokuza daiyū hō* is the miracle. It means that, while living, there could be no other miracle truly beyond this, that I now sit alone on Daxiong Peak, that there is nothing more wonderful, precious or worthy of gratitude than this. This very “sitting alone on Daxiong Peak” is something majestic that overpowers the vastness of heaven, earth and space. It is to live peacefully in the absolute realm, with true independence and self-respect.

In this state of “sitting alone on Daxiong Peak,” one realizes the absolute value of human being, of existence endowed with the dignity of human character, and there wells-up the pure mind of unlimited gratitude and *joie de vivre*. Sitting alone on Daxiong Peak is Zen Master Baizhang’s glorious state of mind. It is that which has been called the culminating Shambhala of Zen.

The value and dignified character of human being is stressed by the great German philosopher Kant (1724-1804) in his “three principles of morality,” but one feels compelled to say that it is the contemporary democratic principle of respect for man’s life and dignity that itself is to be called the true miracle (the most wonderful blessing).

COMMENT

寥寥天地間
獨立有何極

In the awesome quiet between heaven and earth,
Standing free – where is there an end?⁷⁰⁵

D.T. Suzuki has pointed out that, translated literally, Zen Master Baizhang’s statement *dokuza daiyū-hō* (独座大雄峰) means “alone sit Daxiong Mount,” that it is without any reference to anything or anybody who is sitting and that “the sitter is not discriminated from the mountain.” Suzuki called this “the aloneness of the Zen-man,” regardless of a world of multitudes.⁷⁰⁶ It is also that which can be identified with the sense of the phrase “absolute freedom, independent from everything” (独脱無依: *dokudatsu mu’e*) as well as “Alone-Mind” in the expression “all is created by Alone-Mind” (一切唯心造): hence, all is miracle.

⁷⁰⁵ *Ryō-ryōtaru tenchi no kan, dokuritsu shite nan no kiwamari ka aran. Zen Sand supra* Note 13 at 450.

⁷⁰⁶ *Zen Buddhism and Psychoanalysis supra* Note 629 at 62.

Why, who makes much of a miracle?
As to me I know of nothing else but miracles....
To me every hour of light and dark is a miracle,
Every cubic inch of space is a miracle....
To me the sea is a continual miracle,
The fishes that swim – the rocks – the motion of the waves –
the ships with men in them,
What stranger miracles are there?⁷⁰⁷ – Walt Whitman

Jiddu Krishnamurti was one who spoke elegantly and often of his own insight into the miracle of aloneness. “This aloneness is not aching, fearsome loneliness. It is the aloneness of being; it is uncorrupted, rich, complete....Being alone is not the outcome of denial, of self-enclosure. Aloneness is the purgation of all motives, of all pursuits of desire, of all ends. Aloneness is not an end product of the mind....Isolation can never give birth to aloneness; the one has to cease for the other to be. Aloneness is indivisible and loneliness is separation. That which is alone is pliable and so enduring. Only the alone can commune with that which is causeless, the immeasurable. To the alone, life is eternal; to the alone there is no death. The alone can never cease to be.”⁷⁰⁸ To Krishnamurti, loneliness is the essence of self-consciousness, but aloneness is a state of attention which arises when the mind is no longer a mere plaything of thought and has gone beyond isolation, separation or withdrawal.⁷⁰⁹ In the Zen sect this is called the “ever clearly aware” (*ryōryōjōchi*, 了了常知), that which Shin’ichi Hisamatsu referred to as “the awareness of Oneself in which the subject and object of awareness are one and not two” (Zengo 48), and Bodhidharma identified with “the mind-essence carried down from the Buddha.”⁷¹⁰

“I hope that you’re untroubled, bhikkhu
I hope no delight is found in you.
I hope that when you sit all alone
Discontent doesn’t spread over you.”⁷¹¹ – Buddha

From his perspective as a Jungian psychologist, Edward F. Edinger has found that “loneliness is a precursor of the positive experience of aloneness.” Edinger also identified several passages in the Gnostic *Gospel of Thomas* in which Jesus spoke of the “single ones” or the “solitaries” (*monachoi*) as when he said “when (a person) finds himself

⁷⁰⁷ Francis Murphy (ed.), *Walt Whitman: The complete poems* (London: Penguin Books, 1996) at 409-410.

⁷⁰⁸ *Commentaries on Living, 1st series supra* Note 408 at 17-18.

⁷⁰⁹ J. Krishnamurti, Talks in Europe 1967, 1st Public Talk Paris 16th April 1967 online: <http://www.krishnamurti.org> (date accessed: 15 May 2012).

⁷¹⁰ *The Transmission of The Lamp: Early Masters supra* Note 122 at 71.

⁷¹¹ *The Connected Discourses supra* Note 55 at 150.

solitary, he will be full of light; but when he finds himself divided, he will be full of darkness.” In this context, Edinger further noted that the Greek word *monachoi* could also be translated “unified ones.”⁷¹² In his *Yoga Sūtra*, Patanjali described the yogin’s alone-ness as the state of Self-alone which accompanies the end of ignorance: “the destruction of ignorance through right knowledge breaks the link binding the seer to the seen. This is *kaivalya*, emancipation.”⁷¹³ Unlike Baizhang’s sitting-alone, or even the Gnostic *monachoi*, Patanjali’s *kaivalya* has a distinctly dualistic flavour, based, as it is, on the notion of the fundamental distinction between Self (*puruṣa*) and Nature (*prakṛti*) characteristic of Sāṅkhya philosophy, and the consequent need for the yogin to stop identifying the Self with its delusory entanglement in the qualities and activities of Nature, which in Sāṅkhya is the undifferentiated consciousness of ignorance (*avidyā*), overcome through ever-vigilant discrimination between the Real and the unreal. However, there is room to speculate over whether the difference between Baizhang and Patanjali is fundamental, i.e. ontological and experiential, or merely interpretative. As used by Patanjali, *kaivalyam* is the neuter, nominative singular form of the noun *kevala* which carries the sense of ‘alone’ or ‘the alone,’ but also of oneness, the absolute, the uncompounded and the perfect. Another text, the *Hatha Yoga Pradīpikā*, explains that the entire universe and all the schemes of the mind are but the creation of thought but that “the mind when concentrated (on the Atman) becomes one with it, like camphor with the flame and like salt with the water of the ocean, the mind dissolved in contact with Reality. Everything that is seen and experienced is called “the known,” and the faculty of knowing is called the mind. When the known and the knowledge are lost, there is no duality. Both animate and inanimate things in the universe are perceived by the mind. When the mind is lost in the Unmani (Turiya⁷¹⁴) state, then duality does not exist. As all the objects of perception are abandoned, the mind becomes of the nature of Satchidananda [Existence-Consciousness-Bliss]. When the mind is reduced to this state, then the *kaivalya* (absoluteness) remains: the yogi becomes of the nature of the non-dual Atman.”⁷¹⁵

我という
 小さき心
 捨てて見よ
 三千世界に

⁷¹² Edward F. Edinger, *Ego and Archetype: Individuation and the religious function of the psyche* (New York: G.P. Putman’s Sons, 1972) at 171-172.

⁷¹³ *Light on the Yoga Sūtras* supra Note 175 at 128.

⁷¹⁴ The fourth, supra-conscious, state, beyond the three states of waking, dreaming and dreamless sleep.

⁷¹⁵ Swami Vishnu-devananda (ed.), *Hatha Yoga Pradipika* (New York: OM Lotus Publications, 1997) at 176-177 [hereinafter, *Hatha Yoga Pradipika*].

障るものなし.⁷¹⁶

Dispense with
The small mind
Called 'me' and lo!
A billion worlds,
No obstructions.

⁷¹⁶ *Zen Sangha Vernacular Phrase Collection supra* Note 41 at 216.

大道透長安

Zengo: *Daidō chōan ni tōru.*

Translation : Every great way (i.e. highway) leads to Chang'an.

Source: *Jōshūroku* (*The Record of Zhaozhou*): Part II.

Besides the *Jōshūroku*, this phrase appears in fascicle 5 of *A Classified Collection of Zen Materials*. It is a Zen expression that derives from a dialogue between Reverend Zhaozhou and a monk.

A monk asked Zhaozhou, “what is the Way?”

“The way is just outside of the fence,” he replied.

“Not the little road outside of the fence, I’m asking about the Great Way,” said the monk.

“Every great way (i.e. highway) leads to Chang'an” responded Zhaozhou.

The Zhaozhou who responded with “every great way leads to Chang'an” to a question about the Way by a monk is the Zhaozhou who received the response “your ordinary mind, that is the Way” (Zengo 58) from his Master, Nanquan, to the same question. It was because Zhaozhou thoroughly understood what was on the mind of the inquiring monk that he was able to answer in this kindly manner.

Chang'an, present day Xi'an, Shanxi Province, was the historic capital. Around 800 B.C., Zhou Wuwang established his capital there, calling it Haojing, and Qin, the First Great Emperor (Qin Shihuangdi, r. 246-210 B.C.E.), known as the architect of the Great Wall, also made it his capital, calling it Xianyang. Then, the Grand Progenitor of the Han dynasty (Han Gaozu, r. 206-195 B.C.E.), unifier of all under Heaven, also made it his capital, naming it Chang'an, Lasting Peace. After that, the city prospered as the capital during the Sui and Tang dynasties as well, and became the cultural center of China. It is connected to Japan as the place where its ‘Envoys to Tang’ were dispatched, and as the ancient capital where the *Man'yōshū*⁷¹⁷ poet of nostalgia, Abe no Nakamaro (701-770), lived and died. During the reign of Emperor Xuanzong (r. 713-755), Imperial Chang'an was at its most prosperous, all roads and canals led to it as their center. “Every highway leads to Chang'an” meant just that: large or small, all ways under Heaven took one to Imperial Chang'an.

Following Zhaozhou's “every great way leads to Chang'an,” Wang Yangming wrote (*Poems Presented to Various Students: The Complete Works*, volume 20):

⁷¹⁷ *Anthology of a Myriad Leaves.*

“Everyone has a way to Chang’an,
Look how level, broad and straight it is!
The way to Chang’an is mighty clear,
So why do recluses vainly fail to go?”

Once again this demonstrates the extent to which Wang Yangming was endowed with a Zen-man’s thought and character.

In Zen terms, Chang’an is the enlightened world, the realm of Great Repose. Accordingly, it is a metaphor for the essential reality of the Original Self, in other words, the True Self, Original Mind, or Original Nature. It is in the investigation into one’s Original or Real Self and in obtaining the Great Repose that the Origin is found. That is to say, it is in returning to the Imperial Chang’an of one’s Self Origin and penetrating its depths. This is known as “the return to the Origin, back to the Source” (No. 9 of the *Ten Oxherding Pictures*). This is “to return to the Original Source,” or, “to be sitting at ease in one’s own native home,” and “to return to the Original Real Self (Original Mind, Original Nature).”

“The Great Way” (*Daidō*) denotes the “Buddha Way,” or “Truth,” and the place it takes you to is the Imperial Capital of Truth, the Imperial Capital of the Realm of Enlightenment. Even though the paths on the quest for Truth, the Ways to Enlightenment, or, the roads that lead to Imperial Chang’an, may differ in numerous ways, they all share but one goal. Buddhism is divided into various sects and branches with doctrinal differences, but all of them have accumulated practices aimed towards the self-same realm of Enlightenment of Imperial Chang’an,

The expression “every great way leads to Chang’an” means that there is no path that will not take one to the realm of Enlightenment, the realm of Truth. Zen Master Ikkyū (1394-1481) wrote:

“Many ways may be taken up from the foothills,
But all have a view of the one moon over the peak.”

Many are the paths that lead up from the foothills, but they all grope their way to the same mountaintop. Here it is possible to gaze at the same moon of Truth, to attain the state of Great Repose, to consummate the Buddha Way. Each of us must strive to discover our own True Self or Original Mind, as we trudge along to the realm of Enlightenment, Imperial Chang’an. We may say that Zhaozhou’s “every great way leads to Chang’an” is essentially intended to awaken us to our own Original Self.

COMMENT

含元殿裏問長安

In the Han-yüan Palace he asks where Ch'ang-an is.⁷¹⁸

In 246 B.C. Zheng inherited the throne of Qin (pronounced Ch'in). By 221 B.C. King Zheng had defeated the six Warring States of the Han, Zhao, Wei, Chu, Yan and Qi, and had subsequently declared himself Qin Shi Huangdi, the First Great Emperor of Qin (Ch'in) – from which the west derived the name China. Shi Huangdi was an absolute despot. Disgusted with its weak and otiose moralizations, he abolished Confucianism and responded to the attempts of its scholars to mollify his behaviour with past examples of just rule by burning all books that did not deal with practical matters like agriculture, medicine or divination, and by having anyone who disagreed with him buried alive. He replaced Confucianism with Legalism, a system of thought which favours social order above all else. Social engineering based on Legalistic principles meant public displays of lavish rewards for desirable behaviour, extraordinarily harsh punishments for even minor offences, and a system of mutual responsibility and mutual reporting, similar to that found in North Korea today, to increase the likelihood of apprehending even minor offenders. Not surprisingly, Shi Huangdi was admired by the likes of Mao Zedong (1893-1976) and the proponents of his so-called Cultural Revolution (1966-1976) for the black-and-white certainty and unswerving resolve that the atheistic, Legalist worldview brought to Shi Huangdi's activities, and for his staunch rejection of the values of the past and readiness to begin history anew. Later in life, however, Shi Huangdi began to exhibit clear symptoms of mental illness. He became obsessed with finding an elixir of immortality, which made him susceptible to various forms of fraud, and his dynasty survived his death by only a handful of years. Nowadays, he is remembered as the unifier of China who standardized its writing system, the architect of the Great Wall, and for his massive mausoleum, a virtual necropolis of 3,800 square feet which attracts thousands of visitors each year to view its 8,000-strong, life-sized terracotta army.⁷¹⁹ His capital, Xianyang, later Chang'an and now Xian, would become the model for the construction of both Kyoto and Nara in Japan.

“Without deflection, without unevenness,
Pursue the Royal righteousness;
Without any selfish likings,
Pursue the Royal way;
Without any selfish dislikings,
Pursue the Royal path;
Without deflection, without partiality,
Broad and long is the Royal path,
Without partiality, without deflection,
The Royal path is level and easy;

⁷¹⁸ *Gangen denri ni chōan o tou. Zen Sand supra* Note 13 at 266. Han-yüan Palace is in Chang-an.

⁷¹⁹ Jonathan Fenby, *The Dragon Throne: Dynasties of Imperial China 1600 BC – AD 1912* (London: Quercus Publishing Plc, 2008) at 30-40.

Without perversity, without one-sidedness,
The Royal path is right and straight.
Seeing this perfect excellence,
Turn to this perfect excellence.” – *The Book of Historical Documents*⁷²⁰

On the other end of the human spectrum, Zhaozhou was a Tang dynasty monk who obtained insight into the Buddha Dharma when Zen Master Nanquan Puyuan responded to his own inquiry about the Way by identifying it with his everyday mind (Zengo 58): “the path of the noble ones is even, for the noble are even amidst the uneven.”⁷²¹ On this occasion, however, rather than parrot his Master - 好兒不使爺錢: a good son doesn’t use his father’s money - Zhaozhou chose to treat the matter metaphorically to remind the monk that any or every which way he turns, whether he knows it or not, can lead only to Imperial Chang’an, the Buddha’s abode, which is no more than the inquiring monk’s ordinary mind. Like Linji or Dōgen, Zhaozhou would have the monk stop pursuing externals, turn around his light and look back on the radiance, his innermost treasure. Zhaozhou’s mastery and ease has already been encountered in the story of the dog and the Buddha Nature (Zengo 1), wherein he confirmed that a dog has the Buddha Nature on one occasion, but then denied the dog its Buddha Nature on another. When a third monk asked him the same question, whether or not a dog has the Buddha Nature, Zhaozhou responded with “家家門前通長安: before the door of every house [the way] leads to Chang’an.”⁷²² Whether ‘yes’ or ‘no,’ it remains for each of us to sniff It out for ourselves.

長安城裏任閑遊

He gives himself over to leisure in Ch’ang-an.⁷²³

⁷²⁰ James Legge (tr.), *The Shoo King or The Book of Historical Documents* (Part V, Book 4, Para. 14) in *The Chinese Classics: vol. III* (Hong Kong: Hong Kong University Press, 1970) at 331-332.

⁷²¹ *The Connected Discourses supra* Note 55 at 142.

⁷²² *Jōshū Roku: Zen no Goroku IIsupra* Note 3 at 294.

⁷²³ *Chōanjōri ni kanyū ni makasu.Zen Sand supra* Note 13 at 290.

庭前柏樹子

Zengo: *Teizen no hakujushi*.

Translation: The cypress tree in the front garden.

Source: *Mumonkan (The Gateless Barrier)*: 37.

This Zengo is a well-known kōan that appears in the *Mumonkan*. One time, when a monk practitioner asked him, “what is the meaning of the Patriarch’s coming from the west,” Reverend Zhaozhou responded with “the cypress tree in the front garden” (*teizen no hakujushi*). So, this Zengo came from a dialogue between Reverend Zhaozhou and a certain monk.

In the monk’s query over “the meaning of the Patriarch’s coming from the west,” the “Patriarch” (*soshi*) is Bodhidharma, and his “coming from the west” (*serai*) is because India lies to the west of China. “The meaning of the coming from the west” (*serai-i*) is a reference to Bodhidharma’s desire, meaning or purpose in crossing the sea from the western paradise, India, to visit the eastern land, China. This is nothing less than a question regarding the spirit of Buddhism, or, the essence of Zen, which he had hoped to propagate. In other words, what the monk asked Zhaozhou was, “in what frame of mind did Bodhidharma come all the way from India to China?” Dialogues regarding the Patriarch’s coming from the west are often encountered in Zen records.

The *hakuju* mentioned in Zhaozhou’s response, *teizen no hakujushi*, appears to refer to the *kashiwa* oak, or to the *kashi* evergreen oak tree, but it actually refers to an evergreen tree known as the *baishu* (J. *hakuju*), or “cypress.” It can be seen everywhere around Beijing, and resembles Japan’s *hinoki* cypress. The *shi* in *hakujushi* [in Zhaozhou’s response] is an auxiliary character with no independent meaning.

It was not without particular reason that Zhaozhou responded with his *teizen no hakujushi*. The Guanyin Monastery where Zhaozhou lived was also known as the Cypress Forest Temple (Bailin-si) because, I believe, of the many cypress trees growing within its grounds. It is because the cypress came to mind that the Master responded as he did, with that, and nothing more. Were it not a cypress, a pine or peach tree would have done just as well. There is no special meaning to the words “the cypress.” Attached solely to “the cypress,” not only this kōan, one will be unable to resolve the fundamental principle of Zen.

On Zhaozhou’s *teizen no hakujushi*, National Teacher Kanzan (1277-1360), the founder of Myōshin-ji Temple, commented that, “the ‘cypress tree’ works like a bandit.”

This means that within Zhaozhou's cypress tree kōan there operates a terrifying activity (*kiyō*), like that of a thief's. In other words, within it is the "dynamic operandi" (*kassaryaku*: vivifying methods of close education and guidance) of a fearsome, great and powerful bandit who snatches away all of humanities delusions and mental attachments, once and for all.

Around three hundred years after National Teacher Kanzan's death, Zen Master Yinyuan (1592-1673), an eminent Ming dynasty priest and founder of Japan's Ōbaku sect, came to Japan (in 1654, aged 63). One day, during a round of visits to each head temple, he came to Myōshin-ji. When he asked, "do you have the founder's sermons," he was informed not, whereupon Yinyuan remarked, "then, he cannot be called the founder of a line." Embarrassed by this needling, Reverend Daigu (a senior disciple of Gudō's) consulted with National Teacher Gudō (1577-1661). Upon his hearing from Gudō that "Kanzan left no recorded sayings but for the single sentence 'the cypress tree works like a bandit,'" Yinyuan was speechless with awe. Leaving behind his words of praise, that "this one saying excels a billion volumes of talks," he withdrew.

"The cypress tree in the front garden" is no answer. Elusive, the monk must have been in agony to understand his response, and doubtful of the odd-speaking Zhaozhou. This is something that cannot be understood by explanation in words and letters. There is no method to resolve it apart from the real practice and study of Zen. To the question, "what is the Buddha," Reverend Yunmen responded "a dry shit-stick" (Zengo 18), and Zen Master Dongshan said, "three pounds of flax" (Zengo 19). Like the cypress tree, however, it has nothing to do with a dry shit-stick or three pounds of flax. Sticking to those, however much you may think and analyze, you will be unable to grasp it. Brushing aside all delusory thoughts and distinctions and becoming one with the cypress tree in the front garden, for the first time you will understand not only Zhaozhou's real intent, but the true spirit of Zen. As with National Teacher Kanzan's assessment that "the cypress tree works like a bandit," on account of there being a tremendously sharp, great capacity and functioning in Zhaozhou's "cypress tree in the front garden," it cannot be readily understood unless one works on it, throwing away the body and laying down one's life.

COMMENT

若有意、自救不了。

If he had had a purpose he couldn't have saved even himself. - Linji⁷²⁴

In *The Training of the Zen Buddhist Monk*, D.T. Suzuki explained that "in Zen literature there is an expressive term called *kafū* (家風) or *kyōgai* (境涯). *Kafū* literally means "household air," or "household atmosphere," or "family tradition." *Kyōgai* is "a sphere," or "a realm," that is, "an area enclosed within boundaries." *Kyōgai* and *kafū* express

⁷²⁴ Kirchner: *The Record of Linji supra* Note 676 at 265.

practically the same idea: *kyōgai* has a more subjective and psychological connotation while *kafū* is historical and may be considered as a kind of atmosphere prevailing in a given community. In the history of Zen, questions frequently concern this “spiritual atmosphere” in which the master is moving, or the general psychological attitude or reaction characterizing a Zen master as such. These questions amount to asking about the fundamental teaching of Zen, for when we know where the master’s abode is, we know also where Zen finally purports to lead us.”⁷²⁵ One such question is ‘what is the meaning of the Patriarch’s coming from the west?’

According to *The Gateless Barrier*, one day a monk asked Zhaozhou the why, meaning or intent (意, i.e. state of mind) of Bodhidharma’s perilous journey from India to China, only to be told “the cypress tree in the front garden” - but that was not the entirety of their exchange. In its fuller version, one day Zhaozhou told his monks that the Great Matter (大事) is perfectly clear and even the mightiest are unable to depart therefrom. He went on to say that when he was with Guishan Lingyou (771-853) a monk asked him “what is the meaning of the Patriarch’s coming from the West,” and the Master replied “bring me my chair.” Zhaozhou held that response in the highest esteem as having come straight from the fact of Guishan’s nature (本分事), in other words, as having been completely in accord with the Great Matter of Zen and Bodhidharma’s innermost intent. It was then that a monk stepped forward to ask Zhaozhou why Bodhidharma came to China and Zhaozhou replied “the cypress tree in the front garden.” The monk, however, was unable to accept Zhaozhou’s answer, and essentially accused the Master of naive realism by saying 莫将境示人 (don’t instruct people using 境, externalities). When Zhaozhou denied that he had done any such thing, the monk repeated his question and Zhaozhou repeated “the cypress tree in the front garden.”⁷²⁶

Raising the matter of the innermost meaning of Bodhidharma’s arrival in China sounds like an opening to discuss the likes of free-will, determinism, intentionality and karma, or the unlikely chain of events which led from the Buddha twirling a flower in India to the establishment of the Guanyin Monastery in China, replete with cypress trees and a Dhyāna Master of the stature of Zhaozhou, but that is not how it has been handled. There have been many responses by many Masters to many monks who hoped to unearth Bodhidharma’s intention in coming to China and discover therein the Great Matter of Zen, some which resembled the exchange with Zhaozhou presented above, and others quite different. For example, as related by D.T. Suzuki in *Living by Zen*, when Seizan Oshō simply lifted his fly-whisk (*hossu*) in response, the inquiring monk rejected his presentation as a mere *kyō* (境, externality) and took his departure. Later, when he came to Xuefeng Yicun (822-908), and agreed with the latter that all of the plants, woods,

⁷²⁵ Daisetz Teitaro Suzuki, *The Training of the Zen Buddhist Monk* (New York: University Books Inc., 1965) at 116-117.

⁷²⁶ *Jōshū Roku: Zen no Goroku 11 supra* Note 3 at 35-36.

people, houses, lakes and so on that he saw were indeed all *kyō* (境, objects: *artha*), Xuefeng asked him why, then, he didn't approve of Seizan's lifting his fly-whisk. When the monk bowed in apology, Xuefeng added "all the universe is this eye, and where do you want to lay yourself down?" By contrast, so to speak, when pressed by the same question, Zen Master Linji said that if Bodhidharma had had a meaning, he could not have saved even himself. In one of his discussions, Shin'ichi Hisamatsu equated the question regarding Bodhidharma's meaning or motivation with an inquiry into the real nature of our True Self and suggested that Linji attempted to snatch away all meaning from the monk's question because "from his perspective, in true meaning there is no meaning at all."⁷²⁷ Elsewhere, Hisamatsu emphasized that "it won't do just to addle your brains thinking what possible meaning his coming could have. Instead, right where you can neither keep silent nor talk, you find your way through and get free. *That (striking the table)* is the meaning of the founding patriarch's coming from the west."⁷²⁸

One day Zen Master Linji explained to his monks that sometimes he took away the person (人), sometimes the environment (境), sometimes both and sometimes neither, for which activities he became known as a great daylight robber (Zengo 21). Zhaozhou's 'cypress tree in the front garden' has been similarly praised with feigned damnation as a "bandit" for its power to snatch away deluded thought processes, if for no other reason than the simple observation that no thought process can truly penetrate either the matter of Bodhidharma's intent or Zhaozhou's cypress. The monk undoubtedly came to Zhaozhou full of ideas about Zen, Bodhidharma, his journey and his purpose, but Zhaozhou wanted to snatch all of that away and have him simply see the cypress in the front garden as he saw it, as Bodhidharma and Linji saw it, no differently from Guishan and his chair, Seizan and his fly-whisk, or Xuefang and the plants, woods, people and houses surrounding his temple - all with the awakened eye which is 'ever clearly aware' (了了常知: *ryōryōjōchi*, Zengo 48).

When the likes of Zhaozhou or Bodhidharma see the cypress tree, they see it with the wisdom-eye (*egen*, 慧眼), i.e. the *prajñā*-eye of a Buddha which penetrates the principle that "all is emptiness" (Zengo 22). The naïve realism which the monk rejected as mere *kyō* (境) or, objectification, is the fundamental characteristic of *vijjñāna*, the discriminating intellect. "*Prajna*," or intuitive wisdom, on the other hand, "goes beyond *vijnana*. We make use of *vijnana* in our world of the senses and intellect, which is characterized by dualism in the sense that there is the one who sees and there is the other that is seen – the two standing in opposition. In *prajna* this differentiation does not take place; what is seen and the one who sees are identical; the seer is the seen and the seen is

⁷²⁷ Hisamatsu's talks on Linji *supra* Note 260 at 83.

⁷²⁸ Jeff Shore (tr.) in collaboration with Takahashi Nobumichi & Tokiwa Gishin, "True Sitting & the Fundamental Koan: A discussion with Hisamatsu Shin'ichi" in "An Introduction to Hisamatsu Shin'ichi's Religious Thought" (FAS Society: Kyoto, 2012) at 165.

the seer.”⁷²⁹ At the moment he was questioned and glanced at the cypress, Zhaozhou understood that Bodhidharma’s intent did not go beyond that act of seeing whereby, to parody Meister Eckhart (1260-1327), the eye with which the inquiring monk saw the cypress tree was the same eye with which the cypress tree saw him – “all the universe is this eye, and where do you want to lay yourself down?”

In general, the complementary distinction between *prajñā* and *vijñāna* has not been explored by western thinkers, but during his practice the psychotherapist Abraham H. Maslow (1908-1970) wrote that he stumbled across “a particular kind of cognition for which my knowledge of psychology had not prepared me...I shall call Cognition of Being, or for short, B-cognition. This is in contrast to cognition organized by the deficiency needs of the individual, which I shall call D-cognition.”⁷³⁰ We are all born equipped for D-cognition, the capacity to objectify the world and to want it all, but to Maslow the mature perspective of B-cognition is critical to superior mental health, and so it is crucial “to give up our 3,000-year-old habit of dichotomizing, splitting and separating in the style of Aristotelian logic, (“A and Not-A are wholly different from each other, and are mutually exclusive. Take your choice – one or the other. But you can’t have both.”) Difficult though it may be, we must learn to think holistically rather than atomistically....and one of the proper goals of therapy is to move from dichotomizing and splitting toward integration of seemingly irreconcilable opposites. Our godlike qualities rest upon and need our animal qualities....Higher values are hierarchically integrated with lower values. Ultimately, dichotomizing pathologizes, and pathology dichotomizes.”⁷³¹

Returning to Bodhidharma’s intent, Shin’ichi Hisamatsu’s observation that, for the likes of a Bodhidharma, a Zhaozhou or a Linji, “in true meaning there is no meaning at all,” goes to the life of *anābhogacaryā*. According to Suzuki, *anābhogacaryā* (無功用行 or 無開發行) refers to “purposeless deeds, a life free from conscious strivings” as in the expression: “their course of life is purposeless like the moon, the sun, the gem, and the four elements” (*anābhoga-candra-sūrya-maṇi-mahābhūta-caryā gatigamāḥ*).⁷³² Within the Mahāyana, the eighth or forty-eighth stage of a Bodhisattva’s practice is called the ‘Stage of Immovability’ (*fudōchi*, 不動地) where, well established in the Middle Way, they “become freed from all efforts and attain the state of effortlessness [無功用, *anābhoga*], freed from physical, verbal, and mental [意] striving, freed from stirring cogitation and flowing thoughts, and become stabilized in a natural state of development....In these enlightening beings [i.e. Bodhisattvas] no actions based on

⁷²⁹ *Studies in Zen supra* Note 11 at 85.

⁷³⁰ Abraham H. Maslow, *Toward a Psychology of Being* (New York: D. Van Nostrand Company, 1968) 73.

⁷³¹ *Ibid.* at 174-175.

⁷³² *Studies in The Lankavatara supra* Note 128 at 379.

views, passions, or intentions are manifest. Just as in the Brahma heaven no afflictions of the realm of desire are acted on, in the same way enlightening beings in this stage of Immovability do not carry on action of mind, intellect, or consciousness. They do not even carry on the conduct of Buddhas, of enlightenment, of enlightening beings, of nirvana, or of learners and self-illuminates – how much less would they carry on the conduct of worldlings.”⁷³³

よく見れば
薺花咲く
垣根かな

Looking closely I see
A shepherd's purse, blooming,
Under the hedge! - Bashō⁷³⁴

⁷³³ Thomas Cleary (tr.), *The Flower Ornament Scripture: A translation of the Avatamsaka Sutra* (Boston: Shambhala, 1993) at 765 (the material in square brackets has been added from *A Complete Colloquial Translation of the Avatamsaka Sūtra* vol. 1 *supra* Note 492 at 1071).

⁷³⁴ *Yoku mireba/nazuna hana saku/kakine kana!*

壺中日月長

Zengo: *Kochū nichigetsu nagashi*.

Translation: In the pot, sun and moon shine eternally.

Source: *Kidōroku (The Record of Master Xutang)*: 6.

This phrase, *kochū nichigetsu nagashi*, or, “in the pot, sun and moon shine eternally,” derives from the folklore of the Wizard Hu Gong. Besides his fairytale being recorded in the *Magical Legends* section of the *History of the Later Han Dynasty*, it also appears in texts like *Biographies of The Immortals*, a record of the tales of seventy wizards, and the *Mengqiu*, which records famous anecdotes of the ancients.

In Junan (Honan) during the Later Han Dynasty (25-220) there lived a city official named Fei Changfang (no dates) and a local medicine vendor called Old Man Yi Lao, who became known as Grandfather Pot because he always had a single pot hanging in his store front. Every day when he closed his shop he would fly into the pot and disappear. Only Changfang had observed this behaviour from his terrace. Thinking it odd, Changfang thereafter befriended Grandfather Pot and entered the pot with him. The pot contained a vast palace where, for a time, Changfang enjoyed the hospitality of his host, food and drink, before taking his leave. Grandfather Pot was an immortal, and Changfang learned wizardry from him, but when he returned home his family was dumbstruck, as several decades had passed.

This story is very similar to that of Urashima Tarō who had accompanied a tortoise to the Dragon Palace where he lived in luxury for three years before returning to his home. It is also of a genre with the Chinese wine and nature-loving Eastern Jin Dynasty (317-420) poet Dao Yuanming's (365-427) writings on an idealized realm, a fairy land called the Land of Immortals (*tōgen*).

In the tale of Grandfather Pot and Fei Changfang, *ko-chū*, the world inside (*chū*) of the pot (*ko*), connotes another realm, or a fairyland, while *nichigetsu nagashi* means limitless eternity, or transcendence of the limitations of time. In that way, the expression *kochū nichigetsu nagashi* is an adage for the realm (*kyōchi*) of enlightenment (*satori*). Unlike the vulgar world, the enlightened realm is a vast expanse of unlimited freedom (*jiyū muge*) transcending time and space.

Here are some phrases with the same meaning as *kochū nichigetsu nagashi*:

- In the world in the pot there's a different sun and moon (*Tales From the Locust-tree Land of Tranquility*);

- The universe in a pot (*A Presentation on the Faith-Mind Maxim*);
- The pot houses heaven and earth (*Chronicle of The Great Peace*);
- Surely this is 'heaven in the pot!' (*A Classified Collection of Zen Materials*); and,
- The sun and moon in the pot have never been the same (*Dōgen's Extensive Record*).

That "in the world in the pot there's a different sun and moon" means that in the realm of enlightenment there exists another world, different from this world of vulgarity, and "the sun and moon in the pot have never been the same," means that other heaven and earth is not the same as this human sphere. That other heaven and earth is also known by the abbreviated phrase "pot heaven" (*koten*), and in the Zen sect is a metaphor for liberation, the extinction of the limitations of time, and the transcendence of the human intellect. Moreover, *kochū* or "in the pot" can also refer to a narrow space, yet, even in such a space as that it may be said to connote the state of "the man of the Way, at ease," (*kandō-nin*) for whom "every day is a good day" (*nichi-nichi kō-nichi*) of living free from worldly cares in a place untroubled by possessions. Called foremost in the practice of Confucian virtue, Confucius praised Yan Hui (no dates) as one who rejoiced in the Way while living in a narrow, mean lane, so Yan Hui's state (*kyōchi*) is also of this genre (*Analects: Book VI, There is Yong!*).

COMMENT

Time present and time past
 Are both perhaps present in time future
 And time future contained in time past.
 If all time is eternally present
 All time is unredeemable....
 Time past and time future
 What might have been and what has been
 Point to one end, which is always present....
 At the still point of the turning world....there the dance is,
 But neither arrest nor movement. And do not call it fixity,
 Where past and future are gathered....
 Or say that the end precedes the beginning,
 And the end and the beginning were always there
 Before the beginning and after the end.
 And all is always now....
 Timeless and undesiring
 Except in the aspect of time
 Caught in the form of limitation
 Between un-being and being.
 Sudden in a shaft of sunlight
 Even while the dust moves
 There rises the hidden laughter.... T.S. Eliot, "Burnt Norton"

For most, time is something that passes from yesterday to today, and with luck, from today to tomorrow. Time is the interval in which the drama of our life unfolds, in which we are born, have experiences, grow old, sicken and die. To the scientist, however, time is something much more interesting and complex. Albert Einstein regarded everything in the world as a unique event characterized by three dimensions of space and one dimension of time, a relationship he called “space-time.” He proved that time is relative, being entirely dependent upon one’s frame of reference. In Einstein’s universe, simultaneous events in one frame of reference are not necessarily simultaneous in another, and as one approaches the speed of light, time will slow or even stop, as at the edge of a black hole, the event horizon. Some may argue that time is simply a mental construct, but not believing in time has never held death in abeyance. The arrow of time is evident in the accelerating expansion of the universe consequent to the Big Bang, in the ubiquitous movement of heat from hot to cold (the second law of thermodynamics), and in the related transition from minimum entropy and maximum symmetry to maximum entropy and chaos, which is underway throughout the visible universe. To the Buddhist, however, for whom all is impermanence (*mujō*, 無常: *anitya*, *anicca*) or dynamic transformation (*pariṇāma*), time is something to be grasped as ungraspable (*fukatoku*, 不可特).

*Bhāvaṃ praṭītya kālaścetkālo bhāvādr̥te kutaḥ
Na ca kaścana bhāvo ’sti kutaḥ kālo bhaviṣyati*

因物故有時 離物何有時
物尚無所有 何況當有時

If time is dependent on entities, how can there be time apart from entities?
Entities are non-existent, so how can time exist? – Nāgārjuna’s *Mūlamadhyamakakārikā*

As told in the *Blue Cliff Record*, Deshan Xuanjian (819-914) was a scholar-monk who had made a thorough study of the *Diamond Sūtra*. Having heard of a teaching in the south which asserted that ‘mind itself is Buddha,’ he set out to destroy the heresy. On the way, he stopped at a roadside tea-house for refreshments, called *tenxin* (點心) in Chinese, literally ‘punctuating (*ten*, 点) the mind (*xin*, 心).’ The old lady of the house told Deshan that he could have refreshments free of charge if he would answer her question about the *Diamond Sūtra*, but would otherwise have to be on his way. Deshan confidentially gave his assent, whereupon she asked: ‘according to the *Sūtra*, the past mind is unattainable, the future mind is unattainable and the present mind cannot be found, so which mind will you punctuate?’ Unable to respond, Deshan destroyed his precious commentaries on the *Sūtra* and went on to study under Zen Master Longtan Chongxin (n.d.). One night, he was about to take leave of the Master but noticed that it was dark outside. The Master lit a lantern for him, and just as Deshan was about to receive it, blew it out. Deshan was

greatly enlightened. Perhaps he finally understood the *Diamond Sūtra*'s observation that "a Bodhisattva whose mind dwells in phenomena...is like a man who enters darkness, who cannot see a thing. A Bodhisattva whose mind does not dwell in phenomena...is like a man with eyes in the bright sunlight who can see all kinds of forms."⁷³⁵ Therefore, according to the *Sūtra*, the Bodhisattva should produce the mind of *anuttarā samyak sambodhiḥ*, unexcelled complete and perfect awakening, "without dwelling in forms. He should produce that mind without dwelling in sounds, smells, tastes, tangible objects, or mental constructs. He should produce that mind that does not dwell anywhere."⁷³⁶ But how is that to be done?

The Sixth Patriarch, Huineng, who was enlightened upon hearing a monk recite the *Diamond Sūtra*'s aforementioned admonition to "awaken the mind that abides nowhere," advised his monks thus: "non-abiding is the original nature of man. Successive thoughts do not stop; prior thoughts, present thoughts, and future thoughts follow one after the other without cessation. If one instant of thought is cut off, the Dharma body separates from the physical body, and in the midst of successive thoughts there will be no place for attachment to anything...If on the basis of your own thoughts you separate from environment, then, in regard to things, thoughts are not produced. If you stop thinking of the myriad things, and cast aside all thoughts, as soon as one instant of thought is cut off, you will be reborn in another [unfortunate] realm,"⁷³⁷ but, when awakened to the non-abiding mind (不住心) of no-thought (*munen*, 無念: Zengo 74), you will be re-reborn in the pot where sun and moon shine eternally.

Research literature on meditation has grown in leaps and bounds since 1966 when Drs. Akira Kasamatsu and Tomio Hirai attached some recording electrodes to the scalps of 48 Rinzai and Sōtō sect practitioners and priests, as well as 22 control subjects, to monitor their EEG (brain wave) activity during meditation.⁷³⁸ Generally speaking, the researchers observed four stages in the EEG activity of experienced meditators: "the appearance of alpha waves (stage I), an increase of alpha amplitude (stage II), a decrease of alpha frequency (stage III) and the appearance of rhythmical theta train (stage IV)." Moreover, the appearance of lower frequency, higher amplitude alpha and theta waves than are characteristic of the desynchronized beta wave pattern of ordinary waking consciousness, showed a clear correlation with the quality of each practitioner's mental state, as evaluated by a Zen Master. In a further phase of their study, the researchers administered

⁷³⁵ Buddhist Text Translation Society (tr.), *The Vajra Prajñā Paramitā Sūtra: A general explanation with commentary by the Venerable Master Hsuan Hua* (Burlingame, California: Buddhist Text Translation Society, 2003) at 122.

⁷³⁶ *Ibid.* at 119.

⁷³⁷ Yampolsky, *The Platform Sutra* *supra* Note 645 at 138.

⁷³⁸ Akira Kasamatsu & Tomio Hirai, "An Electroencephalographic Study On The Zen Meditation (Zazen)" 20:4 *Folia Psychiatrica et Neurologica Japonica* (1966) 315.

a series of 20 ‘clicks’ at 15 second intervals. Alpha blocking, i.e. a change in brain wave activity from alpha to the more desynchronized (excited) beta condition, was observed in all subjects. However, habituation (i.e. a gradual decrease in frequency and extent of responsiveness to the ‘click’ stimulus) was observed only in the controls; the Zen Masters’ responsiveness to the stimulus, as indicated by the pattern of their alpha blocking, remained constant. They showed no habituation to the stimulus: “one Zen master described such a state of mind as that of noticing every person one sees on the street but of not looking back with emotional curiosity.” This observation accords well with the Zen worldview as outlined by D.T. Suzuki. “The philosophy of intuition takes time at its full value. It permits no ossification, as it were, of each moment. It takes hold of each moment as it is born from Sunyata (the void). Momentariness is therefore characteristic of this philosophy. Each moment is absolute, alive and significant. The frog leaps, the cricket sings, a dewdrop glitters on the lotus leaf, a breeze passes through the pine branches, and the moonlight falls on the murmuring mountain stream.”⁷³⁹

Realistically speaking, this moment (*kṣhaṇa*) is all that we have. In a discussion on meditation, Jiddu Krishnamurti pointed out that “imagination and thought have no place in meditation....”⁷⁴⁰ To meditate is to transcend time. Time is the distance that thought travels in its achievements. The travelling is always along the old path covered over with a new coating, new sights, but always the same road, leading nowhere except to pain and sorrow. It is only when the mind transcends time that truth ceases to be an abstraction.... The emptying of the mind of time is the silence of truth, and the seeing of this is the doing, so there is no division between the seeing and the doing,”⁷⁴¹ or, as Huineng would remind his monks, meditation (*ting*, 定) and wisdom (*hui*, 惠) are the foundation of his Dharma, but they must “never under any circumstances say mistakenly that meditation and wisdom are different; they are a unity, not two things. Meditation itself is the substance of wisdom; wisdom itself is the function of meditation.”⁷⁴² Krishnamurti went on, “in the interval between seeing and doing is born conflict, misery and confusion” - reminiscent of T.S. Eliot’s hollow men for whom “between the idea and the reality, between the motion and the act, falls the Shadow” - but “that which has no time is the everlasting,” Krishnamurti added. Eternity is now.

有時拈乾屎橛作丈六金身 (Uji wa kanshiketsu o nenjite jōroku no kanjin to nashi,)
 有時拈丈六金身作乾屎橛 (Uji wa jōroku no kanjin o nenjite kanshiketsu to nasu.)

⁷³⁹ D.T. Suzuki quoted in Nancy Wilson Ross, *The World of Zen: An East-West anthology* (New York: Vintage Books, 1960) at 263.

⁷⁴⁰ J. Krishnamurti, *The Only Revolution* (Europe Part 12). Online: <http://www.jkrishnamurti.org> (date accessed: 26 June 2012).

⁷⁴¹ J. Krishnamurti, *The Only Revolution* (Europe Part 13). Online: *ibid*.

⁷⁴² Yampolsky, *The Platform Sutra supra* Note 645 at 135.

Existential-Time turns a dry-shit-stick into a sixteen-foot golden Buddha.
Existential-Time turns a sixteen-foot golden Buddha into a dry-shit-stick. (Zengo 18)

Zen Masters have typically eschewed the production of treatises on matters like “time,” with the noteworthy exception of Zen Master Dōgen. Just as Einstein found it convenient to use the term space-time to represent the three dimensions of space and one dimension of time which uniquely define all events, Zen Master Dōgen coined the term *uji* (有時), “Being-Time” or “Existence-Time,” to frame the unique dharma-position (*hōi*, 法位) of all things, unborn as they are, moment by moment, from the void. From the perspective of Existence-Time, which is to say, the selfless-self (Zengo 73) or Dharmakāya, fuel in the dharma-position of firewood does not become ash. Firewood occupies the dharma-position of firewood, and the dharma-position of ash is ash, each always right now (*nikon*, 而今),⁷⁴³ *ari no mama*, just-as-they-are (Zengo 9). To Dōgen, Time neither comes nor goes, and in the entire Universe nothing can leak away from the present moment because “all that exists throughout the whole universe is lined up in a series and at the same time is individual moments of Time.” This totality of Existence-Time is a passageless passage (*kyōryaku*, 経歴) from today to tomorrow, from today to yesterday, from yesterday to today, from today to today, and from tomorrow to tomorrow in such a way that each and every thing is recognized as an unhindered, individual moment of Time, and a dynamic manifestation of the entirety of Existence-Time. “Object does not hinder object in the same way that moment of Time does not hinder moment of Time....”⁷⁴⁴ Because [real existence] is only this exact moment, all moments of Existence-Time are the whole of Time, and all Existent things and all Existent phenomena are Time. The whole of Existence, the whole Universe, exists in individual moments of Time [*jiji no ji*, 時時の時].⁷⁴⁵ Contrary to what one may have thought, there’s never been a way out of the pot, which is to say, the matrix of Buddhahood (*tathāgata-garbha*).

壺中自有佳山水
終不重尋五老峰

In the pot there naturally exists beautiful mountain scenery;
There’s no need to additionally visit Five Elders Peak.⁷⁴⁶

⁷⁴³ *Shobogenzo: Book 1 supra* Note 223 at 34: “we should not take the view that ash is its future and firewood is its past.”

⁷⁴⁴ *Ibid.* at 110.

⁷⁴⁵ *Ibid.* at 111.

⁷⁴⁶ *Kochū onozukara kasansui ari, tsui ni kasanete gorōhō o tazunezu*. Victor Sōgen Hori translates this: “The waterpot already contains beautiful mountain scenery, no need to go out to Mount of Five Elders.” *Zen Sand supra* Note 13 at 518.

橋流水不流

Zengo: *Kyōryū sui furyū* (*Hashi wa nagarete mizu wa nagarezu.*)

Translation: The water flows not, but the bridge, it flows.

Source: *Gotō'egen* (*A Compendium of the Sources of the Five Lamps*) 20.

Besides the *Gotō'egen*, this phrase appears in texts such as *The Transmission of the Lamp* (27), *A Collection of Zen Prose and Verse Comments on Old Kōan* (30), *The Blue Cliff Record* (96), and the *Zen Sangha Phrase Collection*. It is a verse by Fu Dashi (497-569), who had been received by Emperor Wu of the Liang dynasty, himself famous for his dialogue with the First Patriarch, the Great Master Bodhidharma (see Zengo 8 and 31).

Fu Dashi authored the *Mind-king Maxim* in one volume, a poetic work of 86 four-word verses that is well known as the first poetic form within the Zen school. The preceding verses [on the flowing bridge] are as follows.

Empty handed, I'm holding a hoe,
On foot, I'm riding a water buffalo:
When I cross a bridge
The water flows not, but the bridge, it flows.

It is not humanly possible while being empty-handed to carry a hoe, or to be walking while riding a water buffalo. Moreover, the likes of a solid, non-flowing bridge that nevertheless flows, or of non-flowing water, when it is the very nature of water to flow, are utter contradictions that cannot be grasped by the ordinary intellect.

As understood through sundry Master-student dialogues, the Zen perspective goes beyond the world of common sense, its ultimate concern being emergence from the dualistic consciousness upon which the discriminating intellect and delusions depend, to absolute awareness. That is why the use of paradoxical, irrational expressions that cannot be understood with the application of common sense are its norm.

It is not possible to arrive at the state of absolute consciousness within the realm of common sense. To arrive at the absolute state of enlightenment, you must dispense with dualistic ideations and come to the state of no-self, or, no-mind. Because Zen refutes ordinary common sense or logic, goes beyond it, and tries to obtain to pure (or, true) understanding, it takes the perspective of 'illogical-logic.' To penetrate absolute truth, you must confront it from the perspective of the supra-logical rather than through the merely

illogical. Fu Dashi's four-line verse appears to be paradoxical, but it well expresses the nature of Zen's truth and perspective, and, in fact, is neither paradoxical nor irrational. For that reason, I believe that it is possible to understand Fu Dashi's meaning.

Hui Shi (380-310 BC) and Gongsun Long (325-250 BC) were two famous sophists of ancient China who used seemingly paradoxical expressions similar to Fu Dashi's verse. Hui Shi said things like, "one goes to Yue today and arrives yesterday," or, "a flying arrow does not move," and "a chicken has three legs." Likewise, Gongsun Long said, "a white horse is not a horse," and other sophists have said things like, "there are feathers in an egg," and, "a white dog is black."

The 'flying arrow that does not move' is identical to the ancient Greek thinker Zeno's (490-430 BC) argument that "the arrow in flight is at rest." The 'three-legged chicken' refers to the two visible legs, but includes the spirit (or, mind) that moves them as a third leg, while the 'white horse is not a horse' because "white" (as color) and "horse" (as form) being different conceptual categories, a "white horse" is not a "horse." Also, it is because an egg develops into a chicken that there must already be feathers therein, hence 'feathers in an egg,' and it is when the eyes are black that even 'a white dog is black.'

These sophistries are analogous to Fu Dashi's verse. Of course, they are not Zen, but I feel that they could be viewed as Zen kōan.

COMMENT

空手把鋤頭
步行騎水牛
人從橋上過
橋流水不流

Empty handed, I'm holding a hoe,
On foot, I'm riding a water buffalo:
When I cross a bridge
The water flows not, but the bridge, it flows.⁷⁴⁷ – Fu Dashi

Contemporary neuropsychologists have acquired a good deal of knowledge about the brain and perception by studying brain damaged patients. In October 1978, for example, a 43-year-old female, L.M., was admitted into hospital suffering from a visual disorder characterized by a loss of movement vision. She had difficulty "pouring tea or coffee into

⁷⁴⁷ *Kūshu ni shite jotō o tori, hokō shite suigyū ni noru. Hito kyō-jō yori sugureba, hashi wa nagarete mizu wa nagarezu.*

a cup because the fluid appeared to be frozen, like a glacier. In addition, she could not stop pouring at the right time since she was unable to perceive the movement in the cup (or a pot) when the fluid rose. Furthermore the patient complained of difficulties in following a dialogue because she could not see the movements of the face and, especially, the mouth of the speaker. In a room where more than two other people were walking she felt very insecure and unwell, and usually left the room immediately, because 'people were suddenly here or there but I have not seen them moving'.... She could not cross the street because of her inability to judge the speed of a car, but she could identify the car itself without difficulty. 'When I'm looking at the car first, it seems far away. But then, when I want to cross the road, suddenly the car is very near.' She gradually learned to 'estimate' the distance of moving vehicles by means of the sound becoming louder."⁷⁴⁸ Her unusual condition was caused either by a lesion to the lateral temporo-occipital cortex or a disconnection of that area from the striate cortex. In any case, it serves to illustrate the way in which the normal or undamaged brain functions to create a seamless flow out of the still-images which the world presents from moment-to-moment. Fu Dashi, however, was not a neuropsychologist.

Zeno (490-430 BC) was a Greek philosopher and monist in Elea who presented four paradoxes to establish that motion as ordinarily understood (particularly by the Pythagorean atomists of his time) is unintelligible and therefore (in Eliatic thought) cannot exist. It is common sense that an object occupies a given space and time and must relocate to another space at a later time to be in motion. According to Zeno's first paradox, however, a runner must pass through an infinite series of halfway points before reaching his goal and would therefore be stuck at the starting gate because there is no first point to which to run. Zeno's second paradox holds that, in a race, the mighty Achilles could never overtake a tortoise given a head start because, as long as any distance exists between them, Achilles will be confronted with an infinite series of moments which will never converge with a place-moment which the tortoise has not already departed. He too is stuck. It is Zeno's third paradox which argues that an arrow in flight is at rest. At any instant we choose to observe it, according to Zeno, the arrow occupies a given space and must therefore be at rest there. The arrow is continuously at rest. As interesting as his remarks were, Zeno knew that runners run, thus the absurdity of regarding space as continuous (infinitely divisible) and time as discrete (atomistic, minimistic). He also knew that it doesn't take an Achilles to outrun a tortoise, in other words, the absurdity of considering time as continuous and space as discrete, and that even a child knows better than to stand in the path of an arrow in flight, which is to say, the absurdity of regarding both space and time to be continuous and thus infinitely sub-divisible. Zeno completed his tetralemma with a fourth paradox which further illustrated the absurdity of regarding both space and time to be discrete. If two bodies B and C pass each in opposite directions at the same speed relative to a body at rest, A, then B will pass one minim of A in one

⁷⁴⁸ J. Zihl, D. Von Cramon & N. Mai, "Selective Disturbance of Movement Vision After Bilateral Brain Damage" 106 Brain (1983) 313 at 315.

minim of time, but it will pass one minim of C in half a minim of time, thus dividing the indivisible.⁷⁴⁹ These sophistries are of little moment nowadays, but in 1926 the physicist Werner Heisenberg's Uncertainty Principle would become a partial vindication of Zeno's argument inasmuch as it demonstrated that on the microcosmic level which Zeno imagined, and as a consequence of the wave-particle nature of matter, passive observation gives way to a kind of *participation mystique*, rendering it impossible for a scientist to determine simultaneously both the precise position of a subatomic particle and its momentum, rendering the substrate of physical reality probabilistic rather than deterministic,⁷⁵⁰ as it appears to us on the macrocosmic level. Of course, Fu Dashi was neither a philosopher like Zeno nor a physicist like Heisenberg, but from a Buddhist perspective, their concepts are reminiscent of the Buddhist notion of the Twofold Truth (*nitai*, 二諦).

When the Buddha attained unexcelled complete and perfect awakening he was in despair over the seeming impossibility of communicating his experience to another. Nevertheless, the Buddha's ministry spanned some 45 years during which he was to find the ways and means (方便, *hōben*: skilful means) to bring a large number of his disciples to enlightenment. One such means to emerge out of the Buddha's liberating activities was the notion of a Twofold Truth. The two truths of the Twofold Truth are worldly truth (*samvṛttisatya*) and absolute truth (*paramārthasatya*), with reference to the mundane and the world transcendent. From the worldly point of view, form (*rūpa*, materiality) and Emptiness (*śūnyatā*) may seem to differ, but from the supra-mundane perspective of transcendent wisdom (*prajñā-pāramitā*), form is Emptiness, for, as the Buddhist logician Nāgārjuna said, "whatever is dependently arisen is unceasing, unborn, unannihilated, not permanent, not coming, not going, without distinction, without identity, and free from conceptual construction,"⁷⁵¹ and that includes not only form, but also sensation, thought, confection, and consciousness, and any conceptualizations of their being 'devoid of absoluteness' (*śūnya*): hence, Emptiness is form. Taking up motion as an example of a mistaken conceptual construction, like Zeno and his arrow, Nāgārjuna argued that "what has been moved is not moving. What has not been moved is not moving. Apart from what has been moved and what has not been moved, movement cannot be conceived,"⁷⁵² or, as Khenpo Tsültrim Gyamtso explained it, "there is no movement on the part of the path that one has already traveled; there is no movement on the part of the path that one has yet to travel; and in between those two, there is no place where you can see any movement

⁷⁴⁹ This presentation on Zeno's paradoxes is based on Mark Siderits & J. Dervin O'Brien, "Zeno and Nāgārjuna on motion" 26:3 *Philosophy East and West* (July 1976) 281.

⁷⁵⁰ It should be pointed out that, according to quantum theorists, this is a limitation imposed by the fundamentally probabilistic behaviour of subatomic particles, not an artefact or limitation of measurement.

⁷⁵¹ *The Fundamental Wisdom of The Middle Way* supra Note 8 at 2.

⁷⁵² *Ibid.* at 6.

happening at all. For these three reasons, therefore, there is no such thing as motion.”⁷⁵³ This clearly parallels the empty-logic of the *Diamond Sūtra* which holds the mind of the past and future non-existent, and the present mind ungraspable (Zengo 64), but Fu Dashi was not a logician in any formal sense.

In the first series of his *Ch'an and Zen Teaching*, the great Buddhologist Charles Luk (Lu K'uan Yü, 1898-1978) provided an interesting explanation of Fu Dashi's *gāthā*-verse. According to Luk, “the first line of the *gāthā* means: the handless mind uses its phenomenal human form which is endowed with two hands to hold the hoe. The second line means: the phenomenal man has a mind inherent in him, which directs his two feet to walk. The man's act of passing over the bridge reveals that which enters his body at birth and leaves it at death. In the fourth line, the bridge, or human body, is always changing whereas the water, or the self-nature, is immutable and never changes.”⁷⁵⁴ Insofar as Luk's interpretation could be characterized as “spiritualistic,” it retains trace distinctions between materiality and spirituality, the mundane and the transcendent, phenomena and noumena, worldly truth and absolute truth, or form and Emptiness, which Zen masters seek to overcome. It may be more helpful to consider Fu Dashi's verse as an appeal to the *Diamond Sūtra*'s “logic of not” (*na pṛthak*: 即非, *sokuhi*), according to which when ‘to carry a hoe’ is not to carry a hoe, that may truly be called ‘carrying a hoe with empty hands,’ and when ‘to ride a water buffalo’ is not to ride a water buffalo, that may truly be called ‘to go afoot riding a water buffalo.’ This is Fu Dashi's vision of ‘life in the pot,’ (Zengo 64), the broad view of the selfless self or universal individuality described by Zen Master Kobori (Zengo 73), and the total activity (*zenki*, 全機) Dōgen discovered in the study of movement: “when you study someone's movement, the movement is not merely starting or stopping. The movement that starts or stops is not that person's. Do not take up starting or stopping and regard it as the person's movement. The clouds' flying, the moon's traveling, the boat's going, and the shore's moving are all like this. Do not foolishly be limited by a narrow view.”⁷⁵⁵ For a man who lives thus, the east mountain walks on water (Zengo 68), and, when he crosses a bridge, it is the bridge, not the water, that flows.

達磨喫酒大士醉。

When Dharma drinks wine, the Mahāsattva gets tipsy (Zengo 18).

When Mahāsattva Fu was asked if he were a monk, he pointed to his Taoist hat. When asked whether he were a layman, he pointed to his monk's robe, and when asked whether

⁷⁵³ Ari Goldfield (tr.), Khenpo Tsültrim Gyamtso, *The Sun of Wisdom: Teachings on the Noble Nagarjuna's Fundamental Wisdom of the Middle Way* (Boston: Shambhala Publications, Inc., 2003) at 13.

⁷⁵⁴ Lu K'uan Yü (Charles Luk), *Ch'an and Zen Teaching : First series* (London: Rider & Company, 1970) at 145.

⁷⁵⁵ Kazuaki Tanahashi (ed.), *Treasury of the True Dharma Eye: Zen Master Dogen's Shobo Genzo* (Boston & London: Shambhala, 2010) vol. 1 at 456.

he were a Taoist, he pointed to his Confucian shoes. Monks don't wear hats, laymen don't wear monks' robes, and Taoists don't wear shoes. Fu Dashi may have been none of those, nor psychologist, philosopher or logician, but he was an accomplished Zen Master and a contemporary of Bodhidharma (Dharma) who was invited to present Emperor Wu of Liang with a lecture on the *Diamond Sūtra*. Ascending to his seat, Fu Dashi tapped the lectern once, and then descended without uttering a word. When the Emperor admitted that he didn't understand, the Mahāsattva concluded that his lecture on the *Diamond Sūtra* was complete. Zen Buddhists are fond of pointing out that, regardless of his 45-year ministry and voluminous legacy of sermons, the Buddha had never uttered a word.

換北斗作南辰
轉金鳥玉兔為

Change the 'Northern Dipper' into the 'southern dragon',
Turn the 'golden crow' (the Sun) into the 'jade rabbit' (the Moon).⁷⁵⁶

⁷⁵⁶ Hokuto o kaete nanshin to nashi, kin'u o tenjite gyokuto to nasu. *Zen Sand supra* Note 13 at 476. Victor Sōgen Hori translates this "he changes the 'North Star' into the 'southern dragon', he turns the 'golden crow' into the 'jade rabbit.' Then - 北斗玉兔位不殊: the Northern Dipper and the jade rabbit are no different in position.

曹源一滴水

Zengo: *Sōgen no ittekisui*.

Translation: One drop of water from the fount of Caoxi.

Source: *Hekiganroku* (*The Blue Cliff Record*): 7.

Sōgen refers to the fount (*kongen* or *genryū*) of ***Sōkei***, i.e. Caoxi, which is located in China's Shandong Province (Qjiang Prefecture, Shaozhou). It was in Caoxi at the Baolin-si Temple that the Sixth Patriarch, Huineng, preached, and so he was known by the place name Caoxi, and also by the honorific titles “the old Buddha of Caoxi,” and “the Eminent Patriarch of Caoxi.” Moreover, as water falling drop by drop, *tekisui*, or, “one drop of water” refers to the sectarian developments of the transmission of the Sixth Patriarch's Zen Dharma.

Amongst those disciples of the Sixth Patriarch who excelled were Qingyuan Xingsi (d. 740) and Nanyue Huairang (677-744). In Qingyuan's Dharma lineage three sects emerged: the Caodong⁷⁵⁷ (of Dongshan Liangjie); the Yunmen⁷⁵⁸ (of Yunmen Wenyan); and, the Fayen⁷⁵⁹ (of Fayen Wenyi). From Nanyue's Dharma lineage came two sects: the Linji⁷⁶⁰ (of Linji Yixuan); and, the Guiyang⁷⁶¹ (of Guishan Lingyou and Yangshan Huiji). Moreover, Linji's Dharma lineage split into two branches: the Yangqi⁷⁶² (of Yangqi Fanghui); and, the Huanglong⁷⁶³ (of Huanglong Huinan). These are called the Five Houses and Seven Schools. In that way, whereas the northern school of his contemporary, Shenxiu (d. 706), died out in three generations, in the five generations that followed the end of the Tang dynasty, the Sixth Patriarch Huineng's southern school of Zen flourished, giving rise to numerous sects and branches. Among the Twenty-four Streams of Zen transmitted to Japan were the Dōgen-branch (centered at Eihei-ji Temple), the Shōichi-branch (Tōfuku-ji Temple), and the Issan-branch (Nanzen-ji Temple).

⁷⁵⁷ J. Sōtō.

⁷⁵⁸ J. Ummon.

⁷⁵⁹ J. Hōgen.

⁷⁶⁰ J. Rinzai.

⁷⁶¹ J. Igyō.

⁷⁶² J. Yōgi.

⁷⁶³ J. Ōryū.

The Five Houses, Seven Schools and Twenty-four Streams are all one drop of water, with Huineng of Caoxi as their source. It is because they are all differentiated developments of that original Dharma that they are referred to as *sōgen no ittekisui*, or, simply, *sōgen*, “the fount of Caoxi.” That is to say, this phrase denotes the Zen Dharma that flowed from the Dharma fount of Huineng of Caoxi. *Sōgen no ittekisui* is the True Dharma and spirit of the Sixth Patriarch, Huineng, and a proclamation of the essence of Zen.

This expression *sōgen no ittekisui* has also appeared in a Zen dialogue. One day, when a monk asked Fayen Wenyi, founder of the Fayen sect, “just what sort of thing is one drop of water from the fount of Caoxi?” the Master replied, “one drop of water from the fount of Caoxi.”

In the Zen school, it matters not whether responses sometimes contradict the question, or echo the question on other occasions. In brief, it is because the Zen Dharma and Zen Mind exist in the absolute state of no-mind (Zengo 10) beyond words, it matters not how the query is resolved. The Sixth Patriarch Huineng’s True Dharma and the essence of Zen are clearly expressed in Fayen’s response to the monk.

Allow me to present an anecdote regarding “one drop of water.”

In his youth, Zen Master Tekisui Giboku (1822-1899), known for rebuilding Tenryū-ji Temple, studied under Zen Master Gisan Zenrai (1802-1878) at Sōgen-ji Temple, the family temple of the Ikeda clan, in Okayama. One summer day, Master Gisan was getting into his bath, but found the water to be too hot. When he ordered that more water be brought, intending to draw more, Giboku threw away what water was left in the bucket. Seeing this, Gisan gave a great shout and angrily said, “wouldn’t it be better to use even the little that was left to water the root of a tree?” The Master’s shout having made a strong impression on him, the young Giboku began to apply himself assiduously, and eventually achieved enlightenment, later becoming head priest of the Tenryū-ji Temple line. It was for this reason that he adopted the name Tekisui, “one drop of water.” Upon his death, Zen Master Tekisui penned the following verse.

“For over seventy years
One drop from the fount of Caoxi
Has been more than I could use.
It covers the earth,
It covers the sky.”

This verse means, ‘because I threw away a tiny drop of water while studying at Sōgen-ji Temple, I have suffered for more than seventy years, but I could never exhaust the Buddha’s grace that fills to the brim the vastness of heaven and earth within that single drop.’

The Master's shout in response to throwing away a few drops of water may be interpreted to mean "don't waste water," but there is a deeper sense. For Zen, the ultimate concern is to become identified with that 'one drop of water' in a most thorough-going way.

When washing-up in the morning in the Meditation Hall, monks practicing the Buddha's Way are permitted to use only two scoops of water from a small ladle. With those two scoops they must rinse their mouths, and wash their faces and hands. It is not simply that water is precious, but that in the Meditation Hall there is to be simplicity and frugality in clothing, food and shelter, which is also a practice of the Buddha's Way.

We should reflect on this attitude to life in the Zen Hall as a model for our lives in these times of extravagance.

COMMENT

行到水窮處
坐看雲起時

Going upstream, I reach the water's source.
Sitting, I watch the moment clouds arise.⁷⁶⁴
– Wang-wei (699-759)

This verse was written on a blackboard at Kyoto University on 30 May 1946 by Shin'ichi Hisamatsu, who, according to Tokiwa Gishin, went on to explain that "what these phrases indicate is how one truly gets engrossed in religion. Ordinarily, we see only the branches of the river. Even if we reach the source of one branch, we may later find yet another source. Our attempt to seek the source of an effluent ends when we arrive at the very origin of water itself. Unless we see beyond floating clouds, unless we see the very mountain peak from which they arise, we cannot attain their source. Conversely, it is when we come to the root-source that we clearly see the course of a system. In our life, if we want to gain true stability, we must proceed to its fundamental problem. Only through the solution of that problem of life can we realize the truly stable way of being described in Wang-wei's verse."⁷⁶⁵

Everything has a history, including ideas. Zen's Five Houses, Seven Schools and Twenty-four Streams may be one drop of water, with Huineng of Caoxi as their source, but it was the Buddha's Dharma which gave rise to the idea of *bodhicitta*, the aspiration for

⁷⁶⁴ *Yukite wa itaru mizu no kiwamaru tokoro, zashite wa miru kumo no okoru toki.*

⁷⁶⁵ Tokiwa Gishin, "Some of Hisamatsu Sensei's Favorite Verses" (Spring 1981) XIV:1 The Eastern Buddhist 130.

enlightenment, also referred to as *bodhi-praṇidhi-citta*, the resolve to become a bodhisattva, or *anuttarā samyak saṃbodhiḥ citta*, the aspiration for unexcelled complete and perfect awakening. Of course, it can't be claimed that even the Buddhist idea of *bodhicitta* appeared out of thin air. The Buddha was born against the backdrop of the nascent *śaḍ-darśana*, the six orthodox schools of Hinduism, collectively known as the *sanātana-dharma* or "eternal teaching," and as both prince and ascetic, the Buddha would have been well-versed in their early doctrinal and psychological subtleties, and their collective quest for *moksha* or "liberation." That the Buddha's path to nirvāṇa was not considered orthodox within that system was due to his rejection of the ultimate authority of the Veda and certain, related, ontological postulates, like Brahman (the Absolute) and *ātman* (self or Self), but that his Dharma could be widely tolerated and even embraced was thanks to the pre-existing and pre-eminent idea of the harmony of religions (*sarva dharma samabhava*) which characterizes the *sanātana-dharma* at its best. Professor Robert A.E. Thurman might have put it that the Indian mind was prepared to imagine a man of enlightenment like the Buddha, and so it did. For his part, the Buddha felt that he merely saw and followed the Ancient Path of all the Buddhas of the past.

As a psychotherapist who had witnessed the aftermath of Japan's attack on Pearl Harbor, Abraham H. Maslow sought to prove that human beings were capable of more than hate and destruction. Maslow is widely remembered for his 'hierarchy of human needs' which builds on a foundation of fulfilling basic physiological and social needs, and culminates in the pursuit of "self-actualization," the argument that what a man *can* be he *must* be. To Maslow, what a man can and must be is a 'peak' who experiences reality as truth, goodness and beauty, whole and integrated, alive, unique, perfect, just so, sufficient, just, orderly, simple, rich, easy, playful and self-sufficient. To Maslow, these constitute the noetic and affective attributes of the core religious experience, and organized religion is primarily merely a vehicle to preserve and foster that peak-experience. Non-peakers, however, in the language of Buddhism, may mistake the finger for the Moon, or the branches for the river's source, and, clinging to their misunderstanding, miss the entire point of real religion, that, according to Maslow, "spiritual values have naturalistic meaning, that they are not the possession of organized churches, that they do not need supernatural concepts to validate them, that they are well within the jurisdiction of a suitably enlarged science, and that, therefore, they are the general responsibility of all mankind."⁷⁶⁶

Old furniture – cumbersome and mean!

It is not, has not ever been,

Of use to me – why here? Because

My father's furniture it was!

Old Roll; and here it still remains,

Abraham H. Maslow, *Religious Values and Peak Experiences* (New York: Penquin Books, 1977) at 92-94.

⁷⁶⁶ *Ibid.* at 4.

And soiled with smoke, its very stains
Might count how many a year the light
Hath from this desk, through the dead night,
Burn'd in its sad lamp, nothing bright!
Twere better did I dissipate,
Long since, my little means, than be
Crushed down and cumbered with its weight:
All that thy fathers leave to thee,
At once enjoy it – thus alone
Can man make anything his own;
A hindrance all that we employ not –
A burden all that we enjoy not.
He knows, who rightly estimates,
That what the moment can employ,
What it requires and can enjoy,
The moment for itself creates.⁷⁶⁷ – Johann Wolfgang von Goethe (1749-1832)

⁷⁶⁷ John Anster (tr.), *Faust by Goethe* (London: Bloomsbury Books, 1988) at 49-50.

万里一条鉄

Zengo: *Banri ichijō no tetsu*.

Translation: A single iron bar of ten thousand miles.

Source: *Ninden Ganmoku (The Eye of Gods and Men)*: 2.

Besides the *Ninden Ganmoku*, the phrase, “a single iron bar of ten thousand miles” also appears in Zen Master Hakuin Ekaku’s (1686-1769) *Tales from the Locust-tree Land of Tranquility*. It is no different from the saying “whether a thousand or ten thousand miles, a single iron bar” (*senri banri ichijō no tetsu*).

Multifarious phenomena change without cease, coming into and going out of existence, but the noumenon (real) is that unchanging root which exists behind phenomena. In Buddhism, that noumenon which underlies the ten thousand things is called thusness, true reality, Dharma-nature, Buddha-nature and Buddha Mind. The Sixth Patriarch called it Self-nature, but it is also that which is called the Master (*shujinkō*), or Original Face (*honrai no menmoku*). These expressions vary but they are all synonyms for unchanging, absolute reality. Unchanging, that absolute reality transcends time and space, and its consistency is that which is called “a single iron bar of ten thousand miles.”

Moreover, from the perspectives of discrimination and non-discrimination, “ten thousand miles” (*banri*) stands for discrimination, while “a single iron bar” (*ichijō no tetsu*) stands for non-discrimination. According to this, then, the multitude of phenomena will all come to an end in the universal sameness of that substance which is the root of them all. It is the same as the saying that “a single dharma exhausts all things,” in other words, that heaven and earth manifest but one world. Every day, whether walking, standing, sitting, lying, carrying water or transporting firewood, all are Buddha works and activities, and all such everyday activities must spring from that fundamental, absolute Truth (Original Mind, Buddha-nature, Buddha Mind or Original Face). Never separated from that original Truth, when engaged in day-to-day activities, they will always comport with the fundamental principle of Zen. We may say “a single iron bar,” but if we engage in discrimination and delusory thoughts, it cannot be called “a single iron bar.”

There is an expression, “a thousand miles, the same breeze,” that is often used on New Years greeting cards. This means that whether separated by one or ten thousand miles, the same wind blows everywhere. It means that the original substance of thusness, true reality, or Buddha-nature, is present and the same everywhere, and is the same as “a single iron bar of ten thousand miles.”

What is most important is the realization and embodiment in daily activities of the essence of humanity, that is, real human nature (Buddha Mind, or Buddha-nature). The spirit (truth) of Zen also penetrates the Way of Tea, and it is in departing from the discriminating intellect and in acting consistently that one's activities will be called "a single iron bar of ten thousand miles."

COMMENT

万里青天

Ten thousand miles of blue sky.

In a very real sense, we are all looking for a single iron bar of ten thousand miles. Most of us look for it in work and family life, or in organized religious activities, and may become frustrated and angry when it isn't to be found there, but a lucky few may chance upon one system or another of self-cultivation, like Yoga or Zen, which propose that security, stability and even freedom must first and foremost be found within. Some expressions akin to *banri ichijō no tetsu* (万里一条鉄) include *banri sunsō nashi* (万里無寸草, for ten thousand miles, not a single weed) and *happō hen'un nashi* (八方片雲無, in every direction, not a wisp of cloud⁷⁶⁸). Not a single weed is the natural state of the mind free of trivialities, emotional and intellectual attachments and delusive thoughts. Similarly, the absence of even a wisp of a cloud of ignorance is the unobstructed functioning of one's innate Buddha Nature with its capacity to mirror and to be mirrored in all of reality, as in the expression *banri getsu zen no kagami* (万里月前鏡, for ten thousand miles Moon confronts mirror), which is to say, the form of Buddha Nature is Emptiness, the Emptiness of Buddha Nature is form. In his Zen phrase anthology, Zenkei Shibayama annotated "a single iron bar of ten thousand miles" with "one undifferentiated reality. The entire universe, one sheet."⁷⁶⁹ Shibayama's single sheet of undifferentiated reality is the single iron bar of ten thousand miles that penetrates the ten directions of space and the entirety of time - past, present and future. Usually referred to as the Buddha Nature (*busshō*, 仏性: *Buddhatā*), the Body of Truth (*hōshin*, 法身: *Dharmakāya*), Thusness (*shinnyo*, 真如: *tathatā*) or, more simply, It (*inmo*, 恁麼), metaphorically, it is the *cintāmaṇi* (*nyo-i-shu*, 如意珠), the pearl which satisfies every wish absent any need to wander ten thousand miles from home.

昨夜一声雁

清風万里秋

Last night the wild goose gave a cry;

⁷⁶⁸ *Zen Sand supra* Note 13 at 214.

⁷⁶⁹ *Zen Sangha Verse Collection supra* Note 23 at 112.

The pure wind spread autumn for ten thousand miles.⁷⁷⁰

The day-to-day spirit of a single iron bar is well exemplified in Tea praxis. Jakuan Sōtaku's *Zen Tea Record* (禅茶録, 1828) states that “the spirit of tea is the spirit of Zen; there is no “spirit of tea” independent of the spirit of Zen. If you do not know the taste of Zen, you do not know the taste of tea”⁷⁷¹ (茶意は即ち禅意也。故に禅意を舍きて外に茶意なく、禅味を知らざれば茶味も知られず). Sōtaku also identifies the preparation of tea in a spirit of continuity (*kizokudate*, 気続点) with tea-samādhi (*cha-zanmai*, 茶三昧) in the following terms: “when, in putting down a utensil, you release it and withdraw your hand, do so without in the slightest dismissing it from your awareness and shift the mind just as it is to the next utensil to be treated”⁷⁷² - a practice referred to as *zanshin* (残心) or “lingering mind.” Sōtaku goes on, “prepare tea as the forms (*kata*) prescribe, without relaxing the spirit at any point; this is called “performing in the continuity of spirit.” It is wholly the functioning of chanoyu-samādhi.”⁷⁷³ Sōtaku also explains that *samādhi* is a Sanskrit word which Chinese Buddhists have translated as “correct perception,”⁷⁷⁴ (*shōjū*, 正受), apparently in recognition of the mirror-like functioning of the innate Buddha Nature. In a context such as this, “lingering mind” should be understood to parallel the traditional Buddhist practice of “mindfulness” (P. *sati*, Zengo 34) and is reminiscent of the Zen Masters whose brain waves moved easily and without habituation from alpha to beta and back to alpha when exposed to a series of clicks during their meditation sessions in Drs. Akira Kasamatsu and Tomio Hirai's 1966 experiment (Zengo 64). One Zen Master who participated in that experiment described his response as similar to taking notice of every person one sees on the street, but of not looking back with emotional curiosity. Not only is that the mental state of “correct perception” in tea-*samādhi* achieved through “performing in the continuity of spirit” (*kizokudate*, 気続点) and the practice of “lingering mind” (*zanshin*, 残心), it is also the state (*kyōchi*, 境地) called ‘a single iron bar of ten thousand miles.’

In *Rikyū's One Hundred Poems* (利休百首), the Tea Saint Sen no Rikyū left the following advice for future generations of Tea practitioners.

右の手を扱ふ時はわが心左の方にあるとしるべし

⁷⁷⁰ *Sakuya issei no kari, seifū banri no aki. Zen Sand supra* Note 13 at 397.

⁷⁷¹ *Wind in The Pines supra* Note 482 at 269.

⁷⁷² *Ibid.* at 265.

⁷⁷³ *Ibid.*

⁷⁷⁴ *Ibid.* at 267.

When using your right hand, your attention must also be on the left hand.⁷⁷⁵

何にても置き付けかへる手離れは恋しき人にわかるると知れ

Whenever you set down a tea utensil, you should withdraw your hand as though it were a loved one you were leaving.⁷⁷⁶

⁷⁷⁵ *Migi no te o atsukau toki wa waga kokoro hidari no kata ni aru to shirubeshi.* Urasenke Newsletter No. 34 (Konnichian, Kyoto, Japan: Autumn, 1983) “Rikyu Hyakushu Review.”

⁷⁷⁶ *Nani nitemo okitsuke kaeru tebanare wa koishiki bito ni wakaruru to shire.* *Ibid.*

東山水上行

Zengo: *Tōzan suijōkō* (*Tōzan suijō o yuku*).

Translation: The East Mountain walks on water.

Source: *Unmon Kōroku* (*Yunmen's Extensive Record*): 1.

Besides the *Unmon Kōroku*, this Zengo is a well-known kōan that also appears in *Tales from the Locust-tree Land of Tranquility*. It is frequently seen on hanging scrolls.

Tōzan, or, Dongshan (East Mountain), is another name for Mt. Fengmu in the Huang District of present day Hubei Province, China, where the teacher of the Sixth Patriarch, Hong'ren, the Fifth Patriarch, had his training hall (*dōjō*). It was called East Mountain in contrast to Mt. Shuangfeng (Twin Peaks), known as Xishan or West Mountain, where Daoxin, the Fourth Patriarch, was established. In this phrase, however, it is better to regard “east mountain” not as the name of a particular mountain, but as any ordinary mountain.

At one time, a monk asked Reverend Yunmen (the founder of the Yunmen sect, Yunmen Wenyan):

“what's it like, the place where all Buddhas manifest?”

“The East Mountain walks on water,” responded Yunmen.

Since, to anyone with eyes to see, a mountain is something that doesn't move, Yunmen's responding that ‘the east mountain, that is to say, mountains, move, flowing along on water,’ is something that cannot be grasped with common sense. The phrase *tōzan suijōkō* is the same as the phrases “the blue mountains are always moving their feet,” and “the blue mountains are always lifting their legs.” As with the previously discussed “the bridge flows but the water does not” (Zengo 65), that ‘blue mountains lift up their legs and go on foot’ is not something to be conceptualized through common sense. They are utter contradictions, yet from the perspective of Zen, they are neither contradictory nor irrational.

That things like mountains and bridges are unmoving, and that water flows unceasingly, is that dualistic thinking which contrasts activity and stillness. It is the same as the view that life and death, pain and pleasure, good and bad, right and wrong, beauty and ugliness and long and short are opposites. Since discrimination and delusory thoughts arise whenever these pairs are viewed as opposites, one must cut off the discriminating consciousness that ties one to discrimination and its delusions. In the Zen school, practitioners are admonished with mottos like “don't be deluded” (Zengo 16), “throw it

away” (Zengo 14), and “both forgotten” (Zengo 6). Moreover, one could even say that the phrase “having no depraved thoughts” (*omoi yokoshima nashi*), said by Confucius (*Analects: The practice of government*), is connected to these Zengo.

One must sweep aside that dualistic conceptualization which is the source for the occurrence of discriminatory, deluded thought, and reach the elevated dimension of absolute consciousness. Having cut-off dualistic awareness, this ‘eastern mountain that walks on water,’ together with the ‘blue mountains that always move their feet,’ and the ‘bridge that flows while the water does not,’ all express a state of mind established in absolute consciousness.

In his *Points to Watch in the Practice of Zazen*, Zen Master Keizan Jōkin (1268-1325) said, “dispensing with worldly knowledge and vulgar comprehension, cutting off all delusive passions, when the one, true mind manifests, the clouds of delusion will dispense and the mind-moon will shine anew.” Or, as when a man of old said, “cutting off both heads, a pure breeze rises up in eight directions [i.e. everywhere],” there opens a pure, free and unhindered (*jiyū muge*), new and different, world.

COMMENT

仏言、一切諸法、畢竟解脱、無有所住。

Buddha said, “all dharmas are ultimately liberated; they are without an abode.”⁷⁷⁷

Perceptual mechanisms are highly complex and we are all subject to certain illusions, such as the apparent difference in size between the (larger) horizon Moon and the (smaller) zenith Moon, which photographs prove a psychological phenomenon. Another common illusion occurs when gazing at a still light in a darkened room: the light will actually appear to move around due to the saccadic movements of the eyes which give rise to a new retinal image every few hundred milliseconds. Again, anyone who has been on board a parked train may suddenly feel in motion as a second train on a parallel track begins to accelerate, and has to rely on other kinesthetic senses or rational observations to counter that visually-sourced impression. Stranger yet, the universe of our experience differs greatly from that of other species. Rattle-snakes can see into the infra-red spectrum and identify their prey by its heat signature; a flower praised by the poet is a very different entity to a honey bee which can see its ultra-violet invitation to come-hither; and a frog has optic nerves specifically triggered by small, dark moving objects. Darwinism suggests that through trial-and-error mammals, reptiles, insects and even flowers have evolved mechanisms and symbiotic relationships which optimize their chance of survival, but none have developed an organ at once as complex or brilliantly aware, yet more capable of self-delusion, as is the human brain.

⁷⁷⁷ *Shobogenzo: Book 1 supra* Note 223 at 174.

In the August 1940 edition of his periodical “Cat’s Yawn,” Sokei-an Sasaki Roshi (1882-1945) presented the following translation.

“A monk asked Unmon [Yunmen], ‘Whence come all the Buddhas?’ Unmon answered, ‘The East Mountain walks over the water’.”

“Engo [Yuanwu] added his own opinion: ‘I, Tennei, do not agree with Unmon. If I had been asked, ‘Whence come all the Buddhas?’ I should have answered, ‘A fragrant breeze comes from the south, and in the palace pavilion refreshing coolness stirs’.”⁷⁷⁸

Yuanwu Keqin’s (1063-1135) response 薰風自南來，殿閣生微涼⁷⁷⁹ (a fragrant breeze comes from the south, and in the palace pavilion refreshing coolness stirs) was penned by the Tang dynasty statesman and calligrapher Liu Gong-quan (778-865) to complement a verse by Emperor Wenzong (r. 826-840) : “people suffer from the sizzling heat, but I love the length of summer days”⁷⁸⁰ (人皆苦炎熱 我愛夏日長). However, according to Urs App, when Yunmen responded with ‘[where] the East Mountains walk on the river’ he may have had Fu Dashi’s verse in mind: [Where] the East Mountains float on the river and the West Mountains wander on and on, in the realm [of this world?] beneath the Great Dipper: just there is the place of genuine emancipation.”⁷⁸¹ All of that may be so, but when the monk asked Zen Master Yunmen *ika naru ka kore shobutsu shusshin no tokoro* (如何なるかは是れ諸仏出身の処), was he asking “what is the place from whence all the buddhas come” in a physical or an extra-ordinary metaphysical sense, or was he actually interested in the *kyōgai* (境涯) or psycho-spiritual “sphere” in which the Master moved and lived and had his being? Whatever the case, the Master presented the monk with the reality of his life beneath the Great Dipper, i.e. his ‘life in the pot,’ by responding that “the East Mountain walks on water,” one of many expressions intended to reflect the spontaneity, freedom of action and joy which accompanies the non-egoic worldview of enlightenment. Other examples include: “when the stone man nods his head, the wooden pillar claps its hands”⁷⁸² (石人點頭露柱拍手); “the stone tiger roars all night long”⁷⁸³ (石虎叫連宵); and, “the stone woman gives birth to a child at night”⁷⁸⁴ (石女夜生兒).

⁷⁷⁸ “Cat’s Yawn, The Three Types of Religious Method” (August 1940) in Sokei-an, *Cat’s Yawn: A Zen miscellany* (New York: The First Zen Institute of America, Inc., 1947) at 7. In his *Verse Collection*, Shibayama Zenkei annotates: “the wonderful world of no-mind. Take the sentence as it is, as if it were that which is right in front of you.” *Zen Sangha Verse Collection supra* Note 23 at 253.

⁷⁷⁹ *Kunpū minami yori kitari, denkaku biryō o shōzu.*

⁷⁸⁰ *Hito wa mina ennetsu o kurushimu, wara wa kajitsu no nagaki o ai su. Zen Sand supra* Note 13 at 434.

⁷⁸¹ *Master Yunmen supra* Note 331 at 94.

⁷⁸² *Sekijin tentō sureba, rochū te o hakusu. Zen Sand supra* Note 13 at 341.

⁷⁸³ *Sekko renshō ni sakebu. Ibid.* at 201.

⁷⁸⁴ *Sekijo yoru ji o shōzu. Ibid.*

In his “Sūtra on Mountains and Water” (*Sansuigyō*, 山水經), Zen Master Dōgen urged “even though it does not look like human walking, do not doubt the walking of the mountains”⁷⁸⁵ and pointed out that “people who have no eyes to see the mountains do not sense, do not know, do not see and do not hear this concrete fact.”⁷⁸⁶ If those devoid of ‘eyes to see mountains’ are prone to misunderstand stillness in that way, some beings are similarly confused by the predominant characteristic of water, which is to flow unceasingly. To illustrate this point, Dōgen noted that whereas humans see water as water, hungry ghosts see water as raging fire or pus, and dragons and fish see water as a palace⁷⁸⁷ and would be as astonished to hear that their palace is, in fact, running water, as we are to hear that ‘mountains flow’ (山流). Still, there may be some among them who understand that the structures of palaces and pavilions are flowing water.⁷⁸⁸

For Dōgen, to see all things as they are (*yathābhūtam*), each dwelling in the light of its own dharma-condition (法位), is a matter for practice-realization (脩証) of impermanence-Buddha-nature (無常仏性), i.e. the unity of practice and realization in the existential moment (有時) of impermanence as the Buddha-nature. “The mountains and waters of the present are the realization of the words of eternal buddhas. Both [mountains and water] abide in place in the Dharma, having realized ultimate virtue. Because they are in the state before the kalpa of emptiness, they are vigorous activity in the present....they are constantly abiding in stillness and constantly walking. We must painstakingly learn in practice the virtue of this walking.”⁷⁸⁹

Jesus said, “When you make the two into one, you will become children of humanity, and when you say, ‘Mountain, move from here,’ it will move.”⁷⁹⁰

⁷⁸⁵ *Shobogenzo: Book 1 supra* Note 223 at 168.

⁷⁸⁶ *Ibid.*

⁷⁸⁷ *Ibid.* at 173.

⁷⁸⁸ *Ibid.* at 176.

⁷⁸⁹ *Ibid.* at 167.

⁷⁹⁰ *The Gospel of Thomas supra* Note 83 at 63.

一物不将来

Zengo: *Ichimotsu fu-shōrai*.

Translation: I come not carrying a single thing.

Source: *Shōyōroku (The Book of Serenity)*: 57

This is a phrase that first appeared in a dialogue between Reverend Zhaozhou and the Venerable Yanyang. It is now a kōan.

Yanyang inquired, “what about when I come not carrying a single thing?”

Zhaozhou responded, “throw it away!”

Yanyang asked, “not carrying a single thing, what must I throw away?”

Zhaozhou said, “well then, carry it along!”

Ichimotsu means “a single thing” or “something,” but it also points to the root, substance or core of things, their true thusness, true reality, self-nature, Buddha-nature or Dharma-nature, as their immutable, unchanging essence. Both meanings are combined here, but from the Zen perspective, it is substantively the latter, and could be described as an expression of no-mind and no-self in the absolute state. *Ichimotsu fu-shōrai* means to bring along (*shōrai*) nothing whatsoever (not a single thing). This is an expression of Zen’s “not one thing” (*mu-ichi-motsu*), no-mind (Zengo 10), *Mu* (Zengo 1), or *Kū* (Emptiness). Not non-being (*mu*) opposed to being (*u*), *Mu* is absolute Nothingness (Original *Mu*) that goes beyond the relative concepts of being and non-being. Not vacuity (that which is without substance or without body) opposed to form (the informed, phenomena), *Kū* is True Emptiness (*shinkū*). Moreover, if *ichimotsu fu-shōrai* is interpreted to mean the original form of naked truth, just as it is, then it is that which is called “Original Face” (*honrai no menmiku*, Zengo 30).

Yanyang had awakened to the state of no-self and no-mind, which is “not carrying a single thing,” but attached to that, he came to Zhaozhou and inquired, ‘what should one, who comes to you not carrying a single thing, do?’ Zhaozhou responded to this with ‘throw it away’ (*hōgejaku*, Zengo 14), but Yanyang didn’t understand. Still attached to it, he persisted: ‘since I’m not carrying anything, I’ve nothing to throw away.’ Then, Zhaozhou pierced him with, ‘if that’s the case, carry it back with you.’ This “carry it along” (*tanshu shi sare*) is to take up the burden of “not carrying a single thing,” and throw it away.

Though Yanyang was in the state of “not one thing” or “no-mind,” which is “not carrying a single thing,” being unduly attached to it, Zhaozhou rebuked his attachment,

telling him to thoroughly dispense with it. But one must also dispense with the concept of ‘throwing it away.’ Like Yanyang, in society there is no lack of those who vainly shoulder one thing or another, whether scholarship, status or property and so on, something that can be seen as truly troubling, as well as unfortunate for themselves. One should savour Zhaozhou’s “throw it away” and “carry it along.”

COMMENT

去年貧有錐無地
今年貧無錐無地

In last year’s poverty we had an awl but no ground to stick it in.
In this year’s poverty we have neither awl nor ground.⁷⁹¹

When Yanyang Shanzhao (n.d.) first confronted Zhaozhou Congshen was he showing off his insight into Emptiness (空) and no-mind (無心), or did he sense that he was subtly trapped therein when he asked the Master ‘what about it when there’s not a single thing to be grasped?’ In either case, Zhaozhou advised that he throw it away. This seemed to confuse Yanyang who was asserting naught to throw away, whereupon Zhaozhou recommended that he carry that away, too, and Yanyang was greatly enlightened. Yanyang was a man who might have said that ‘before I met Zhaozhou I had an awl but no ground to stick it in, but since my encounter with the Master I have neither awl nor no-ground.’

According to *The Perfection of Wisdom in Eight Thousand Lines*, a Bodhisattva should approach the perfection of wisdom (*prajñā-pāramitā*) “through non-attachment to all dharmas. From the non-differentiatedness of all dharmas. From the fact that all dharmas cannot possibly come about. In the conviction that “all dharmas are equal in remaining unaffected by change.”...In the conviction that “all talk about dharmas [is extraneous to them], consists in mere words, mere conventional expressions,” – but the conventional expression does not refer to anything real, it is not derived from anything real, nor is itself anything real....From the unlimitedness of all dharmas....By penetration into all dharmas. From the fact that all dharmas are perfectly pure in their original nature. From the fact that all dharmas are beyond words. Because all the different kinds of forsaking are really equal [in value and kind], since all dharmas have never been stopped. Because Suchness is everywhere the same, since all dharmas have already attained Nirvana. In the conviction that “all dharmas do not come, nor do they go; they cannot be generated, they are unborn, their non-birth being absolute.” Because he observes neither himself nor others....In the conviction that “all dharmas have put down their burden, because no

⁷⁹¹ *Kyōnen no hin wa sui atte chi naku, konnen no hin wa sui mo naku chi mo nashi. Zen Sand supra* Note 13 at 507.

burden had ever been put on them.” From the fact that all dharmas have neither place nor locality.”⁷⁹²

Jesus more simply exhorted: “be passersby.”⁷⁹³

一物也無。

There is not even one thing.⁷⁹⁴

⁷⁹² *The Perfection of Wisdom in Eight Thousand Lines* *supra* Note 590 at 274.

⁷⁹³ *The Gospel of Thomas* *supra* Note 83 at 41.

⁷⁹⁴ *Ichimotsu mo mata nashi. Zen Sand* *supra* Note 13 at 105.

松樹千年翠

Zengo: *Shōju sennen no midori.*

Translation: The pine, green for a thousand years.

Source: *Zokutōroku (Supplement to the Record of The Lamp, Foguo Weibai, ed., Song Dynasty): 2.*

This says that even with the passage of the long time of a thousand years, the green of the pine tree has withstood wind and snow, its colour not changed in the slightest. In the chill of autumn, the leaves of deciduous trees begin to fall, and in the frost and snow of midwinter, they are a lonely sight, bereft of even one leaf - but however much the weather may change, the pine endures. It has the strength to survive and to keep ever-green for a thousand years.

Expressions like “the pine is without tint of old or new” (in *Tales from the Locust-tree Land of Tranquility* and *A Compendium of the Sources of the Five Lamps*, fascicle 2), and “the winter pine, evergreen for thousands of years is different” (*The Record of Linji*), are the same as, “the pine, green for a thousand years.” The former verse says that the colour of the pine does not change with its age, and the latter verse says that, unlike other trees, the colour of the pine is always the same and unchanging. Moreover, “low in the valley the pine, unbroken though heavy with snow” (Zengo 99) means that the pine growing in the deep valley is not crushed, however much snow piles up, and gives particular expression to the sturdiness of the pine. Like the pine that remains green for a thousand years even while enduring wind and snow, this teaches that even when confronted with adversity, what is essential is an unyielding will, and constant integrity.

The *Record of Master Xutang* says, “after it snows is the first we know of the sturdiness of pine and oak. It is when things get tough that strength of mind is truly seen.” Even when in difficult circumstances, to overcome them with a ‘heart of oak’ (*kennin-fubatsu no seishin*: an indomitable spirit) reveals for the first time the true value of human being. We should admonish ourselves with: “hardship makes of one a gem” (Zengo 99).

It is said that the pine is a “duke” (*kōshaku*), and the oak is an “earl” (*hakushaku*), and again that they are endowed with the virtues of the sage, or the Superior Man. Like the pine, the oak (*kashiwa*) is an evergreen tree, also called the Oriental arborvitae (*konote-gsshiwa*). It is because, even in the intense cold of a thousand years of winters, the pine and oak do not change their colour that they are metaphors for long life and firm principles. That is why it is said “years and cold, pine and oak [endure them together],” or “constant as the pine and oak,” or “pine and oak, verdant for a thousand years.” The pine,

bamboo and plum, too, are known as the ‘three cold-weather friends,’ and they, along with the oak, have been festive trees since ancient times. In the Chinese classics, such as the *Record of Ritual* (one of the Five Classics), Sima Qian’s *Historical Records: Chronicles of Divinations*, or the *Zhuangzi* and *The Baopuzi: The sage who embraces simplicity* (both Taoist writings), the pine is likened to the perpetuity of heaven and earth as “the thousand-year pine.”

That ‘the pine is not broken by wind or snow and keeps its verdure for a thousand years’ may be said to express the Buddha Mind or Buddha-nature, unsoiled by vexations or delusory thoughts. Virtuous men (eminent monks) of yore, taking pines to be Buddhas and the sound of the wind in the pines to be the Buddha’s sermons, said:
“an old pine speaks innate wisdom” (Zengo 91);
“the pine’s sigh, a salvatory sermon;”
“rain on bamboo, wind in pines – all speaking Zen;” and,
“valley waters and pine winds, all dharma talks.”

It is possible to hear all things between heaven and earth, like the sigh of the wind in the pines, the twittering of small birds, or the babbling of water in valley streams, as the Buddha’s blessed sermon, the sound of the deliverance of sentient beings. Learning from the nobleness of the pine that endures tenaciously and maintains its integrity without changing colour for a thousand years, to assist in building character, we should receive the sound of the wind in the pines as the blessed Buddha’s voice in sermon on the salvation of living beings.

COMMENT

If Time and Space, as Sages say,
Are things which cannot be,
The sun which does not feel decay
No greater is than we.
So why, Love, should we ever pray
To live a century?
The butterfly that lives a day
Has lived eternity....T.S. Eliot⁷⁹⁵

Visitors to Japanese temples and gardens will soon note the prominent role played by the pine in creating their atmosphere of thoughtful serenity and aloofness from worldly affairs. According to Nakane Kinsaku, “from the Nara period onward, the pine has been considered to symbolize eternity,”⁷⁹⁶ but the association of the pine with quiet happiness,

⁷⁹⁵ [A Lyric] T.S. Eliot, *The Complete Poems and Plays* (London: Faber and Faber, 1985) at 590.

⁷⁹⁶ Nakane Kinsaku, “Character of Japanese Gardens” in *1:3 Chanoyu Quarterly* (Kyoto: Urasenke, Autumn 1970) 16 at 26.

long life and continuity goes back to at least the time of the *Book of Odes* (*shijing*, 詩經), one of the Five Classics believed to have been compiled by Master Kung (Confucius, 551-479 B.C.).

“Like the moon advancing to the full,
Like the sun ascending the heavens,
Like the age of the southern hills,
Never waning, never falling,
Like the luxuriance of the fir [松, *pinus sinensis*] and the cypress [柏], -
May such be thy succeeding line!”⁷⁹⁷

Perhaps the oddest association of the pine with eternity is to be found in its connection with self-mummification (眞身, 肉身), a practice which seems to have been transmitted from the Taoists and Buddhists of China to the Shugendō (修験道) sect of Japan, where the self-mummified became known as ‘embodied Buddhas’ (*sokushin-butsu*, 即身仏). The dietary regime of anyone who sought embodied Buddhahood included an unlikely blend of fungi, chestnuts, powdered mica and deer antler, cypress cones, pine tree bark and resin, and, most tellingly, the poisons cinnabar (mercury) and arsenic, both useful as embalming substances. By adhering to such diets, body fat was reduced to a minimum and, with the addition of a tea made from the highly toxic sap of the *urushi* tree (*Toxicodendron vernicifluum*), the bodies internal environment was made resistant to decomposition from bacteria or insects.⁷⁹⁸ Upon the death of a body so prepared, if left in a suitable environment for a sufficient period of time, “the skin turns brownish-black, the muscles shrivel yet the anatomical features are well preserved, and the less fat the body contains the more hard and odourless the mummy will be.”⁷⁹⁹ The point of this exercise seems to have been to leave behind a body of evidence, so to speak, for the successful liberation and transformation (解化) of the immortal spirit (神) from its cocoon, the house of clay.⁸⁰⁰ A picture of the lacquered mummy of the Sixth Patriarch, Huineng, from the Nanhua Temple at Caoxi can be seen in the frontispiece of the third series of Charles Luk’s *Ch’an and Zen Teaching*. Towards the end of his biographical *Platform Sūtra* it is recorded that a disciple named Fang Pien took Neng’s body out of its coffin and “plastered it with a fragrant paste,” but there is no recorded evidence that Neng had engaged in self-mummification, and his final *gāthā* does not support that thesis.

⁷⁹⁷ James Legge (tr.), *The She King or The Book of Poetry (Part II, Book I, Ode 6:6)* in *The Chinese Classics: vol. IV* (Hong Kong: Hong Kong University Press, 1970) at 257-258.

⁷⁹⁸ Richard Béliveau & Denis Gingras, *Death: The scientific facts to help us understand it better* (Ontario, Canada: Firefly Books, 2012) 236 & 239.

⁷⁹⁹ Joseph Needham, *Science & Civilisation in China: Volume 5 Part II, Spagyric Discovery and Invention: Magisteries of Gold and Immortality* (Cambridge: Cambridge University Press, 1974) at 298-299.

⁸⁰⁰ *Ibid.* at 301.

Without change are no virtues practised,
In comfort are no sins committed.
When sound and sight serenely are cut off,
The mind impartially grasps nothing.⁸⁰¹

It is only natural to desire a long and healthy life for oneself, as well as one's relatives, friends and acquaintances, but anyone who has carried this desire to the point of wanting to self-mummify, or to have their body or head frozen for possible future regeneration, should acquaint themselves with the Hindu parable of the parade of ants, according to which... Indra, king of the Vedic gods, engaged the omnificent architect Vishvakarman in a great project to restore the glory of Mt. Meru, the Hindu Olympus, but his demands and expectations became increasingly unreasonable. One day a boy appeared and proceeded to advise him that no previous Indra had ever completed a project as ambitious as his. The boy explained how a *kalpa*, which is a day and night of Brahmā that endures 4,320,000,000 of our years, is witness to the ascension and demise of twenty-eight Indras, and that the lifetime of even a Brahmā is limited to only 108 years, such that "Brahmā follows Brahmā; one sinks, the next arises; the endless series cannot be told. There is no end to the number of those Brahmās – to say nothing of Indras."⁸⁰² While they talked a procession of ants appeared and "in military array, in a column four yards wide, the tribe paraded across the floor." Each had been an Indra, a king of the gods, "but now, through many rebirths, each has become again an ant," the boy explained. Of course, the boy had been the god Vishnu, responding to Vishvakarman's plea. But what was Vishnu's essential message?

"Life in the cycle of the countless rebirths is like a vision in a dream. The gods on high, the mute trees and the stones, are alike apparitions in this phantasy. But Death administers the law of time. Ordained by time, Death is the master of all. Perishable as bubbles are the good and the evil of the beings of the dream. In unending cycles the good and evil alternate. Hence, the wise are attached to neither, neither the evil nor the good. The wise are not attached to anything at all."⁸⁰³ And yet...

稲妻に
悟らぬ人の
貴さよ

⁸⁰¹ Lu K'uan Yü (Charles Luk), *Ch'an and Zen Teaching : Third series* (London: Rider & Company, 1962) at 100.

⁸⁰² Heinrich Zimmer & Joseph Campbell (ed.), *Myths and Symbols in Indian Art and Civilization* (New York: Harper & Row, 1962) at 6.

⁸⁰³ *Ibid.* at 8.

When lightning flashes
It's the unawakened [to life's brevity]
That I admire.⁸⁰⁴ - Bashō

⁸⁰⁴ *Inazuma ni sotoranu hito no tattosa yo.*

竹有上下節

Zengo: *Chiku-u-jō-ge-setsu (take ni jōge no fushi ari).*

Translation: The bamboo has joints above and below.

Source: *Kaiankokugo (Tales from the Locust-tree Land of Tranquility)*: 4.

This [the bamboo has joints above and below] is a distich (a dual line couplet) along with “the pine is without tint of old or new.” As plants that can withstand the cold, bamboo, together with the pine and the plum, are known as the “three cold-weather friends,” and are used for auspicious events.

In the *Blue Cliff Record* (Case 12), there is the expression “southern bamboo, northern trees.” Chinese culture was split into north and south by “the River” (i.e. by the Yangtze). As a feature characteristic of the southern landscape, bamboo became a thing of the tales of life south of the River. It was south of the River that the Zen sect flourished, and it was there that Japanese monks studied, and then brought it back to Japan. One readily senses some sort of relationship between Great Master Huineng’s southern (south of the River) school of Zen, and bamboo.

When speaking of bamboo, what comes to mind are the Seven Worthies of the Bamboo Grove. They were seven Jin dynasty (265-316) hermits who acted out Laozi and Zhuangzi’s notions of Emptiness and Non-being, escaping the world to gather in a bamboo grove. There, they drank wine, played the lute, and, for the most part, discussed the impracticable theories (theories divorced from reality) of Laozi and Zhuangzi - enjoying themselves with this so-called “pure conversation” (conversation that transcends fame and fortune).

Bamboo groves became places for light conversation and pleasure south of the River in China, but there were also legends such as the following. Laozi Mengzong’s beloved mother was longing for *takenoko* bamboo shoots (also called *takenotai* baby bamboo, or, *takenokin* germinal bamboo). In a bamboo grove, while weeping in despair [of finding any out of season], the legend goes (*History of the Three Kingdoms*) that *takenoko* suddenly sprang up [where his tears fell]. The *mōsō* (*mengzong*) bamboo⁸⁰⁵ had its origin in this legend. Laozi’s story is very similar to that of an *amazake*-flavoured⁸⁰⁶

⁸⁰⁵ The *mōsōchiku* or *phyllostachys pubescens*, also called the “feathery bamboo,” was introduced to Japan from China around 1738. It is known for the tastiness of its winter shoots.

⁸⁰⁶ *Amazake* is a sweet drink made from fermented rice.

spring (the Spirit Spring, now the Chrysanthemum Waters Spring) that bubbled up in Yōrō⁸⁰⁷ (this side of the Yōrō Falls).

With regard to bamboo groves, it is an Indian legend that after Śākyamuni attained Buddhahood (enlightenment), the wealthy Kalandaka took refuge in him, donating a bamboo grove garden (the Kalandaka Bamboo Grove) in which was erected the Bamboo Grove Monastery: Veṇuvana-vihāra. (This is Buddhism's first monastery, but that it was donated by King Bimbisāra would be closer to the truth.)

In that wise, the connection between bamboo groves and Buddhism is not superficial.

A student of Zen Master Foguang Ruman (n.d.), himself a Dharma heir to Zen Master Mazu Daoyi (709-788), and from whom he had received the teachings (*shin'yō*: the essentials of mind), the famous Tang dynasty poet Bo Luotian - Layman Fragrant Mountain (i.e. Bo Jui, 772-846) - highlighted the special character of bamboo in his *Notes on Cultivating Bamboo*, with:

“The root of a bamboo being firm, its virtue is established by its firmness.
The character of a bamboo being straight, its body stands by its straightness.
The heart of a bamboo being empty, its way is realized by its emptiness.
The joints of a bamboo being upright, its will is fixed by uprightness.
Hence are they cultivated by the Superior Man.

The heart of a bamboo being empty, it is my friend.
The nature of water being thoroughly pure, it is my teacher.”

Bamboo is endowed with the characteristics of the Superior Man.

What it is that we should make our friend from the emptiness between the joints above and below the bamboo is revealed after we are empty-minded, like the Superior Man, and have the right joints.

It could be said that “the bamboo has joints above and below” means that human beings have a higher and lower, maintain order and rules, and that were each and every one at ease with their station, for the first time society would be at peace. That bamboo have strong, firm joints above and below is similar to the pine that yields not to wind or snow. With a strength of will that is indispensable to human being, it teaches us to strive for mutual cooperation and conciliation. The author possesses a *bokuseki* calligraphy of *chiku-u-jō-ge-setsu (take no jōge no fushi ari)* by the former chief abbot of the Daitoku-ji

⁸⁰⁷ Yōrō is a town in south-western Gifu Prefecture, central Honshū.

Temple stream [of the Rinzai sect], the late Gotō Zuigan Rōshi,⁸⁰⁸ and uses it for self-admonition. It is because the bamboo's empty center and nodes above and below are emblematic of the Zen school's no-mind or empty mind, and its life of standards, that it places great value on the expression “*take ni jōge no fushi ari*,” but it is essential to comprehend it in the Way of Tea, as well.

Finally, I will present the famous verse from Chapter 5 of the *Kaiankokugo*: “bamboo shadows sweep the stairs, but disturb not the dust” (Zengo 84). This verse means that, blown by the wind, the shadows of the bamboo brush across the stairs, but not so much as a speck of dust moves. It expresses the activity of free, unhindered (*jiyū muge*) no-mind.

COMMENT

ほととぎす
大竹やぶを
もる月夜

A cuckoo's voice
And moonlight leak
Through the dense bamboo thicket.⁸⁰⁹ – Bashō

During the rainy season from July through October, the Buddha and his community would reside either at Jeta's Grove or the Eastern Park, both in Sāvatti, Kosala state, or at Vulture's Peak outside of Rājagaha, Magadha state, or again at the Bamboo Grove in Rājagaha,⁸¹⁰ and a number of *sutta* open with the compelling words “thus have I heard. On one occasion the Blessed One was living in Rājagaha in the Bamboo Grove, the Squirrels' Sanctuary...”. It's hard to imagine a finer place to live than in a squirrel sanctuary, and there are few safer places to be in an earthquake than a bamboo grove. As a material its uses are too numerous to enumerate here, but include bamboo as food, as chopsticks, as building material for houses and bridges, as pipes, as bows, arrows and practice swords, as musical instruments, and, in the Way of Tea, as tea scoops and tea whisks, among other items. In 1905, Basil Hall Chamberlain noted that Japan was home to no less than fifty species of the three distinct genera of bamboo recognized by botanists, namely, *Bambusa*, *Arundinaria* and *Phyllostachys*, of which thirty-nine were

⁸⁰⁸ Zuigan Sōseki (1879-1965), the 503rd chief abbot of Daitoku-ji Temple.

⁸⁰⁹ *Hototogisu/Ō-takeyabu wo/Moru tsukiyo*.

⁸¹⁰ *Majjhima Nikāya supra* Note 5 at 23.

indigenous, and that “so extensive is the part played by the bamboo in Japanese domestic economy that the question is rather, what does it *not* do?”⁸¹¹

As useful as the bamboo may be, it was not simply its utilitarian value that attracted the attention of East Asian thinkers, and the bamboo must have crossed Laozi’s mind when he wrote: “we put thirty spokes together and call it a wheel; but it is on the space where there is nothing that the usefulness of the wheel depends. We turn clay to make a vessel; but it is on the place where there is nothing that the usefulness of the vessel depends. We pierce doors and windows to make a house; and it is on these spaces where there is nothing that the usefulness of the house depends. Therefore just as we take advantage of what is, we should recognize the usefulness of what is not.”⁸¹² In the Zen sect, this is called the use of the useless (*mu yō no yō*, 無用の用), and, in relation to human affairs it goes to the meritless activity (*mukuyō*, 無功用) or purposelessness (*anābhogacaryā*: 無功用行) of the Bodhisattva’s life of vow.

To the Confucian, bamboo’s unusual hollow interior, divided at intervals by septae or joints above and below (上下節), may have suggested the strength to be found in a well-ordered society based on principles of *ren* (仁: benevolence), *i* (義: righteousness), *li* (禮: rules of ceremony) and *chih* (智: wisdom) – in other words, reasoned moral action – under the benign dictatorship of the Superior Man (*kunshi*, 君子: literally, son of a prince). However, much of our social behaviour still reflects our simian ancestry such that there is a powerful tendency for a superior joint to see itself as different from, or even better than, an inferior joint – on which its elevated status actually depends. As Mencius observed: “the disease of men is this: – that they neglect their own fields, and go to weed the fields of others, and that what they require from others is great, while what they lay upon themselves is light.”⁸¹³ In fact, historically speaking, it has become pretty clear that any social structure dependent upon an attitude of *noblesse oblige* will be systemically weak at the joints, that the nobility of nobles is as much myth and wishful thinking as is the hypothetical ‘trickle down effect’ of the great mass of wealth which near unrestrained capitalism has created for a relative handful of people over the past forty years. The joints of contemporary societies are strongest in secular democracies that respect the rule of law and freedom of speech; that enjoy responsible, transparent and accountable governance; that make provisions for accessible education and universal health care, have a strong middle class and a social morale that fosters upward mobility; that demonstrate concern for the fair distribution of wealth; and, that take care of their

⁸¹¹ Basil Hall Chamberlain, *Things Japanese* (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1927) at 57.

⁸¹² *The Way and Its Power* *supra* Note 678 at 155.

⁸¹³ *The Works of Mencius* *supra* Note 96 at Book VII Part II Chapter XXXII Stanza 3 p. 495.

misfits, their unemployed, their aged and their poor. That society is pending, but the truly important septae are well known by now.

Students of Zen will say things like differentiation is undifferentiation (*sabetsu soku byōdō*, 差別即平等) and undifferentiation is differentiation (*byōdō soku sabetsu*, 平等即差別). This is so because, in the Buddhist experience, the fundamental basis of all distinctions and discriminations (as between joints above and below) is non-dual discriminative awareness (*prajñā*). However, this assertion is not the outcome of a clever philosophical argument, or a series of psychological studies, but is rather a direct observation based on centuries of meditative experience. Of course, there are individual differences. Not everyone will be an Olympic athlete, or will win a Nobel Prize for physics, but, with a little effort, anyone of normal health can get stronger, and anyone of normal intelligence can acquire more insight into the activities of science – and, with right effort, anyone can change their experience of themselves and their relation to the world and to society, and discover in that experience of differentiation as undifferentiation and undifferentiation as differentiation, a more realistic, more human, more satisfying and less destructive path through life.

我雪と
思えば軽し
笠の上

Thinking it's my snow
It's light
On my bamboo hat.⁸¹⁴ – Kikaku

⁸¹⁴ *Waga yuki to/omoeba karoshi/kasa no ue.*

白馬入芦花

Zengo: *Hakuba roka ni iru.*

Translation: A white horse enters the [white] reed flowers.

Source: *Hekiganroku (The Blue Cliff Record)*: 13.

Besides the *Hekiganroku*, this phrase also appears in *The Record of Caoshan* (the recorded sayings of Caoshan Benji, Tang dynasty).

The *ashi* reeds referred to in this Zengo, also known as *yoshi*, are a perennial grass that flourish on the perimeter of swampy areas. Their stalks are around two meters, with hollow centers and no branches. Long and narrow, their leaves are alternate, like those of the *sasa* bamboo grass. They ear in the autumn with numerous small, white flowers, and their stalks are used for *sudare* reed screens.

This phrase means that a pure white horse enters a thick bed of reeds covered all over with white flowers, such that it would be difficult to distinguish between the horse and the reed flowers in their mutual whiteness.

This is just as in the phrase “snow piled in a silver bowl, a heron concealed in the bright moonlight” (*The Record of Caoshan*).

When snow is piled into a silver bowl, the similitude in colour of the bowl’s silver and the snow’s white is not differentiated. When a white heron rests in the all pervading brilliance of the whitely shining, bright autumn moon, they cannot be distinguished at all. In that way, there is no distinction in their self-same colour between the white horse and the white reed flowers, the silver bowl and the white snow, or the moonlight and the white heron, yet it cannot be claimed that they are each of identical colouration. That observation is expressed in the *Jingde Record of The Transmission of The Lamp* as “the [white] heron is not the same colour as the snow in which it stands; the white reed flowers do not resemble the bright light of the [autumn] moon.” As concepts labelled “white,” these are all the same colour, yet each of these pair is endowed with its own singularity. In that way, there is a difference in their similitude, and a similitude in their difference, to whit, while there is similitude in their colour, they are not identical. Though mixed, each has its own identity. This is to adopt the view of things as “not one, but not two,” either.

The identity of these two (the white horse and white reed flowers) is an expression of their undifferentiation; their distinction is an expression of their

differentiation. In brief, “their undifferentiation is their differentiation, and their differentiation is their undifferentiation,” which is to say, it is an expression of their “mutual identity and complete interpenetration.” That is to take the absolute perspective of the undifferentiation of the identical root and single body of the objective realm of heaven, earth and all things, and the subjective realm of self, as in the verse “heaven, earth and myself are of one root; all things and myself are of one body” (Zengo 97). This one body (*tai*: substance) view is the worldview of true emptiness, emptied of all things in their entirety, or marvellous existence (*myōu*), the absolute realm revealed beyond relative distinctions. The likes of “a white horse entering white reed flowers,” or “snow piled up in a silver bowl,” or “a white heron concealed in bright moonlight,” all express the view of absolute emptiness of one whose perspective is the realm of enlightenment, beyond discriminatory consciousness.

When responding to the objective world of things as [one of] no-self and no-mind, the self is absorbed therein, and the self, heaven, earth and all things then become one in the state of “a single body of one suchness.” That is to become alike the spectacle of a white horse entering white reed flowers, a heron concealed in the bright moonlight, or snow piled up in a silver bowl. One could say that, as [one of] no-self and no-mind, the absorption of self into the midst of heaven, earth and all things means what the philosopher Nishida Kitarō called “to see as the thing” (*mono to natte miru*). That is explained in volume 8 (*The Standpoint of Active Intuition*) of *The Complete Works of Nishida Kitarō* as “simultaneously upon that loss of self can the Self be born.” To truly give birth to the Self one must abandon the self completely to the other. By sinking the self into objective phenomena, the self is revealed [to itself] as [none other than] the original Self (the True Self) within the self. Affirming one’s subjecthood, it is possible to return to pure human nature. This is the complete absorption and merging of the white horse of the self into the midst of the white reed flowers of the workplace. Opening up the new view of humanity and the world therein, one may look forward to a full and meaningful life.

COMMENT

白馬入芦花
銀碗裏盛雪

A white horse entering white reed flowers.
Piling up snow in a silver bowl.⁸¹⁵

The expression “a white horse entering white reed flowers” was Yuanwu Keqin’s comment on the question “what is the school of Kanadeva?” asked of Zen Master Baling

⁸¹⁵ *Hakuba roka ni iru. Ginwan ni yuki o moru.*

Haojian (n.d.) by an unnamed monk, to which Great Master Haojian responded by quoting a line from Dongshan Liangjie's (807-869) poem *The Jewelled Mirror Samādhi* (寶鏡三昧): "like piling up snow in a silver bowl (銀碗盛雪)" – a line which Dongshan then followed with "明月藏鷺、類亦而齊、混則知處 : or a heron concealed in the bright moonlight. Similar but not identical; mingled, their difference can still be recognized," such that 明月裏白馬芦花似他 (*meigetsu ni roka ta ni niru*: in the bright moonlight the white horse and [white] reed flowers resemble each other), and yet 白馬芦花不似他 (*hakuba roka ta ni shikazu*: the white horse and [white] reed flowers do not resemble each other).

茂りあひて
江の水細き
芦間かな

Grown so luxuriant
The water of the inlet is a thread
Between the reeds.⁸¹⁶ - Jōha

By speaking of the similarity in difference and difference in similarity between snow and its silver container, or a white heron concealed in white moonlight, Dongshan was pointing to the principle that differentiation is undifferentiation (*sabetsu soku byōdō*, 差別即平等) and undifferentiation is differentiation (*byōdō soku sabetsu*, 平等即差別), as in Huayan Buddhism's enunciation of the four reality realms (*dharmadhātu*, 法界) which comprise the one Reality Body (*dharmakāya*) of the Buddha. The four are: (i) the realm of noumenal principle (*ri-hokkai*, 理法界); (ii) the realm of phenomena (*ji-hokkai*, 事法界); (iii) the realm of the unobstructed and mutual interpenetration of noumenal principle and phenomena (*ri-ji muge hokkai*, 理事無碍法界); and, (iv) the realm of the unobstructed and mutual interpenetration of phenomena and phenomena (*ji-ji muge hokkai*, 事事無碍法界), i.e. a white horse entering white reed flowers, clear and free of differentiation and undifferentiation, or duality and nonduality.

一月普現一切水
一切水一月攝

The one moon appears on all waters;
All waters reflect the one moon.

⁸¹⁶ *Shigeri-aite/e no mizu hosoki/ashi-ma kana*. Adapted from Shaun McCabe & Iwasaki Satoki (trs.), Sasaki Sanmi, *Chado: The Way of Tea, a Japanese Tea Master's almanac* (Tokyo: Tuttle, 2002) at 362.

Huayan's noumenal principle (*ri*, 理) and phenomena (*ji*, 事) parallel the relationships between Emptiness (*śūnyatā*) and form (*rūpa*), or, again, the Real (*shō*, 正) and the apparent (*hen*, 偏) in Dongshan's Five Ranks (*go'i*, 五位). In his commentary on the latter, Zen Master Hakuin pointed out that "the rank of "the Apparent within the Real" denotes the rank of the Absolute, the rank in which one experiences the Great Death, shouts "Ka!" sees Tao, and enters into the Principle," but added that "the bodhisattva of superior capacity invariably leads his daily life in the realm of the [six] dusts, the realm of all kinds of ever-changing differentiation," regarding all he sees as no different from his own, pure self. This is the rank of "the Real within the Apparent" which Hakuin explained to be "like two mirrors mutually reflecting one another without even the shadow of an image between. Mind and the object of mind are one and the same; things and oneself are not two. "A white horse enters the reed flowers"" "snow is piled up in a silver bowl"." Hakuin further equated this with the state of 'body-mind fallen away, fallen away body-mind' (Zengo 89), as well as with what Dongshan called the Jewelled Mirror Samādhi, and again with what was meant by the statement found in the *Nirvāṇa Sūtra* that "the Tathāgata sees the Buddha-nature with his own eyes."⁸¹⁷

白鷺下田千点雪
黄鷺上樹一枝花

White herons alighting in a field – thousands of snowflakes!
A yellow nightingale perched in a tree – a flowering branch!⁸¹⁸

⁸¹⁷ *Zen Dust* *supra* Note 6 at 67 & 69.

⁸¹⁸ *Hakuro den ni kudarū senten no yuki/kōō ju ni noboru isshi no hana. Zen Sand* *supra* Note 13 at 567.

好事不如無

Zengo: *Kōji mo naki ni shikazu*

Translation : No good thing is preferable to nothing.

Source: *Hekiganroku (The Blue Cliff Record)*: 86.

This phrase also appears as a capping phrase (*jakugo*) in Case 69 of the *Hekiganroku*. *Kōji* refers to something good, something joyful, something celebratory. It is that which anyone would desire with all their heart, that is far better to have than not. As such, it isn't possible to understand how 'even a good thing (*kōji*) is not as good as nothing at all.' But people say that 'every good thing comes with a host of devils' (*kōji ma ōshi*), which is understood to mean that, since there is a tendency for problems to readily accompany happy events, something bad will occur, so one is better off without 'good things.' An uneventful, tranquil life is best, and since the occurrence of even a happy thing can be vexatious, it is better that there were not even that.

This style of thought is that generally held by society, but what about when it is viewed as a Zengo? In the Zen school, discrimination and attachment are the seeds of the vexations and delusory thinking that it remonstrates against. Therefore, one must dispense with the mind which discriminates between good and bad luck, or good and evil, and that is attached to hoping for the likes of happy events and good things. Not the worldly thought that "even a good thing is not as good as nothing," as a Zengo it means that "you must dispense even with a good thing." But to completely throw it away is to also dispense with that "dispensing" consciousness. The valuable thing is the state of no-mind that has thoroughly brushed aside even the faintest remaining odour [of detachment]. In Zen, this is taken for granted, but even in the likes of the Way of The Brush (*Shodō*), the Way of Flowers (*Kadō*), the Way of Tea (*Chadō*) and the Way of The Warrior (*Budō*), if there is any disagreeable odour of pride [or attachment, or attachment to detachment] at all, the practitioner cannot be called one who walks that Way.

Under another interpretation, the expression *kōji mo naki ni shikazu* is also read as *kōji mo mu ni shikazu*, or, "even a good thing is not as good as *Mu*." That is Zen's Nothingness. Not the *mu*-nothingness of being versus non-being, it rather denotes absolute *Mu* that has transcended the opposition of being and non-being. In this case, "even a good thing is not as good as Nothingness (absolute *Mu*)," which is to say, "no good thing is preferable to Nothingness." It means that there is no thing (*kōji*: any good thing) of greater value than the no-self and no-mind of the unobstructed and free (*muge jizai*) state of absolute Nothingness that has completely cut-off vexations and delusory

thoughts. It may be said that this phrase well expresses the Zen school's characteristic focus on *Mu*.

COMMENT

Whoever has ears should hear. There is light within a person of light, and it shines on the whole world. If it does not shine, it is dark.⁸¹⁹ – Jesus

One day Zen Master Yunmen Wenyan told the Assembly of monks that everyone has his own innate luminosity (人人尽有光明在), but that when they try to see it, i.e. objectify it, there's naught to it but darkness. When none of the Assembly could respond to his follow-up question 'what is your luminosity,' Yunmen himself suggested 'the temple kitchen, the front gate' (*zuku sanmon*, 厨庫三門), and then added 'no good thing is preferable to nothing' (好事不如無).

To hear that everyone has his own luminosity or light (光明) may have seemed problematic to the Assembly, who would have been well-versed in the Buddha's doctrine of no-self (*anātman*), but for the likes of Yunmen there was no fundamental distinction to be made between self (*atman*) and no-self. In his essay on "Individuality and Universality" Zen Master Kobori wrote that "in the depth of an individual there exists Anatman, and Anatman is in Atman. Both are two but at the same time one, and also are one but at the same time two," for which reason Kobori interpreted *anātman* as the 'selfless self,' or 'universal individuality.' Buddhism's insight into this puzzling situation is not based on metaphysical speculation, according to Kobori, but rather on empirical, right seeing (*sammādiṭṭhi*), which is a direct seeing into the nature of the individual self as both purely individual and utterly universal. What Kobori called "the original individuality" of the selfless-self means that "which is no longer a relative, limited, closed, no-windows monad of the individual but is an absolutely free, new, fresh, and fully animated one, with no beginning and no end. It not only integrates one as what one is but integrates all with what all is; not only integrates I as well as you, but flowers, grass, fish, birds, mammals, mountains, rivers, the sun and stars as well. It integrates not only visible worlds but microscope worlds, cells, atoms, electrons and all the corpuscles as well," and, it might be added, it integrates Yunmen's experience of the temple kitchen and the front gate.

Concerned, perhaps, that the Assembly wasn't following him, Yunmen went on to explain that 'no good thing is preferable to nothing.' Just about anyone would prefer a good thing to nothing, so it's clear that the nothing to which Yunmen pointed is not restricted to the nothing which stands in opposition to something, whether good or bad, but rather the Nothingness (無) of Zen experience, the selfless self of Kobori's analysis, the

⁸¹⁹ *The Gospel of Thomas supra* Note 83 at 35.

luminiferous, mirror-like source of ‘fundamentally not one thing’ (*honrai mu-ichimotsu*, 本来無一物: Zengo 55). Not mere emptiness, in the words of the Song dynasty poet Su Dongpo, “the midst of not-one-thing is an inexhaustible treasure house of flowers, the moon and viewing towers”⁸²⁰ (無一物中無尽藏、有花有月有樓台), or, as Changsha Jingcen (d. 868) put it “the entire universe is the real monk’s eye; the entire universe is the real monk’s complete body; the entire universe is your own luminosity. In the entire universe there is no one who is not your own self”⁸²¹ (尽十方世界是沙門眼、尽十方世界是沙門全身、尽十方世界是自己光明、尽十方世界無一人不是自己), itself reminiscent of the *Chhāndogya Upanishad*’s: “now, the light which shines above this heaven, above all the worlds, above everything, in the highest worlds not excelled by any other worlds, that is the same light which is within man” (III, xiii, 7-8).⁸²²

One way to approach this reality may be to consider what Confucius meant by the fasting of the mind, or, again, the “self power” (*jiriki*, 自力) sense of the “other power” (*tariki*, 他力) recitation-practice of the Shingon (True Word) sect’s Mantra of Light (光明真言).

On one occasion Confucius told Yen Hui to listen with neither his ears nor his mind, but with his spirit. “Listening stops with the ears, the mind stops with recognition, but spirit is empty and waits on all things. The Way gathers in emptiness alone,” and it is emptiness that is the fasting of the mind. Confucius went on: “it is easy to keep from walking; the hard thing is to walk without touching the ground.... You have heard of the knowledge that knows, but you have never heard of the knowledge that does not know. Look into that closed room, the empty chamber where brightness is born! Fortune and blessing gather where there is stillness.”⁸²³ Again, Japan’s Shingon or Mantra sect utilizes a wonderful mantra called the Mantra of Light which, in its Japanese pronunciation runs “*on abokya beirosha nō maka bodara mani handoma jimbara harabaritaya un,*” a local distortion of the Sanskrit “*oṃ amogha-vairocana mahāmudra maṇi-padma-jvala pravarttaya hūṃ*” meaning something like “Oṃ, I take refuge in the Great Mudrā (Symbol) of light of the infallible Universal Illuminator (Vairocana) creating the radiance of the jewel (*maṇi*) in the lotus (*padma*), Hūṃ,” i.e. the free-flowing radiance of the embodied mind of enlightenment.

柳は柳で大光明,
花は花で大光明,
山は山で大光明,

⁸²⁰ *Mu ichi motsu chū jin zō, hana ari tsuki ari rōtai ari. Zen Sangha Verse Collection supra* Note 23 at 393.

⁸²¹ Adapted from *The Transmission of The Lamp: Early Masters supra* Note 122 at 331.

⁸²² *Chhāndogya supra* Note 37 at 205.

⁸²³ *The Complete Works of Chuang Tzu supra* Note 76 at 57-58.

川は川で大光明,
男は男,
女は女で大光明.

The willow radiates a willowlike light;
The flower radiates a flowerlike light;
The mountain, a mountainlike light;
The river, a riverlike light;
Man, a manlike light;
And woman, a womanlike light.⁸²⁴

⁸²⁴ *The Sound of the One Hand* *supra* Note 31 at 140.

不思善不思惡

Zengo: *Fushizen, fushiaku (zen o mo omowazu, aku o mo omowazu).*

Translation: Not thinking of good, not thinking of evil.

Source: *Rokuso Dankyō (The Platform Sūtra of the Sixth Patriarch).*

Zen Master Huineng (638-713), the Sixth Patriarch, inherited the Zen Dharma from the Fifth Patriarch, Hong'ren (643-716), but there was shock and a great clamour when the congregation of monks learned that he had received the robe and bowl as proof thereof, and some of them went out in pursuit of Neng with the intent to take and return them. Amongst Neng's pursuers was a former military official named Huiming. Placing the robe and bowl of the Dharma transmission he received on a rock, Neng said to Ming, "the robe and bowl are tokens of faith, and, as such, cannot be subject to dispute by force." Trying to take them, they wouldn't so much as budge. Not just ordinary items, because they were symbols of the transmission of the great Dharma, it was not to be expected that they could be taken by brute force.

Repenting his mistake, Huiming thereupon requested instruction, saying, "I came in search of the Dharma only. Please explain the great Dharma to me."

"First," Neng advised, "you must dispense with all delusory and wicked thoughts and have a clear state of mind." After waiting for Huiming's mind to settle, Neng quietly said, "not thinking of good not thinking of evil, at such a moment, what is Superior Ming's Original Face?" When he heard this, Ming was suddenly enlightened.

Free and clear of the relative ideations of right and wrong, good and bad, self and other, and gain and loss, "no thought of good, no thought of evil" connotes a state of absolute knowing of an elevated dimension that does not raise a single thought. Human beings always view things relatively. To the extent that one holds to that relativistically discriminating intellect will it be difficult to come in contact with the pure truth existing in actuality. One must be entirely rid of the relative notions that give birth to delusory thinking. Transcending such relative concepts with Zen practice, one seeks to establish oneself in absolute consciousness. When expressed, the absolute world that is without the relative, discriminating intellect is that called "no thought of good, no thought of evil." "Prior to the births of one's father and mother" and "prior to the separation of heaven and earth" mean the same thing. One's "father and mother" (*fubo*) and "heaven and earth" (*tenchi*) give expression to all relative concepts. The phenomenal world is a world of relative distinctions in its entirety. That which is prior to the birth of relative knowing, in other words, the mental state of absolute non-discrimination, is that which is called "prior to the births of one's father and mother."

COMMENT

迷生寂乱
悟無好惡
一切二辺
浪自斟酌

Delusion begets quietism and chaos,
But in awakening there's neither good nor bad.
All duality
Is ladled from their ignorance by the ignorant themselves.⁸²⁵

Scholars like Philip B. Yampolsky have pointed out that there are two versions of the *Platform Sūtra*, a shorter Dunhuang text, and a later, longer Song dynasty version, which respectively present a shorter and a longer version of Neng's encounter with Huiming,⁸²⁶ a violent man who was intent on wresting the robe and the bowl of the Buddha from him. Few contemporary readers of this text would argue that Neng was in possession of the actual robe and bowl of the Buddha - they were, even as Neng said, only tokens of faith - but it is likely that Huiming believed otherwise. In any case, when Ming was surprised by his inability to take the objects of his quest by force, he thought it prudent to ask Neng for instruction in the Buddha Dharma instead, and it is the Song dynasty version of the text which intimates that, after waiting for Ming's mind to settle, Neng quietly asked, "not thinking of good not thinking of evil, at such a moment, what is Superior Ming's Original Face?"

The perspective of the Northern School of Zen (*hokushūzen*, 北宗禪), or northern gradualism (*hokuzen*, 北漸), was well-characterized in the succession verse written by the Fifth Patriarch Hong'ren's most prestigious student, Shenxiu (Zengo 54):

The body is a Bodhi-tree,
The mind like a bright mirror stand.
Ever heed to wipe it clean,
And let not dust alight.

Evident in Shenxiu's verse is the Northern School's distinction between the pure mind (淨心) in itself, and the dusty mirror of the defiled mind (染心) of affective and intellectual entanglements, reminiscent of Āśvaghoṣa's (fl. 1st cent.) distinction between

⁸²⁵ *Mayoeba jakuran o shōji/satoreba kōo nashi./Issai no ni hen wa/midari ni mizukara shinshaku su.*

⁸²⁶ Yampolsky, *The Platform Sutra* *supra* Note 645 at 110.

the two aspects of the One Mind (*isshin*, 一心): “one is the aspect of Mind in terms of the Absolute⁸²⁷ (*tathatā*; Suchness), and the other is the aspect of Mind in terms of phenomena⁸²⁸ (*samsara*; birth and death),”⁸²⁹ or, again, that made in Zen literature between Original Mind (*honshin*, 本心) and deluded mind (*mōshin*, 妄心). Additional parallels could be drawn with Buddhism’s Twofold Truth, conditioned (*samvṛtisatya*) and ultimate (*paramārthasatya*, Zengo 5), or even the distinction Advaita Vedantists draw between Brahman with qualities (Saguna Brahman) and Brahman devoid of any quality (Nirguna Brahman), even while recognizing that Brahman in itself remains nondual: *ekam-eva-advitīyam*, one without a second. Following the Northern School and more traditional lines of Buddhist thought, such as the nine factors of the effort for perfect purity (*pārisuddhi-padhāniyangāni*) of morality, of mind, of view, of overcoming doubt, of knowledge and vision of path and not-path and of progress, of purification by knowledge and vision, of purity of wisdom and of purity of deliverance, as enunciated in the *Dasuttara Sutta*,⁸³⁰ the Yoga or soteriological method which suggests itself is one of graduated purification through quietistic meditation intended to suppress the defiled mind and eventually see for oneself that ‘mind itself transcends thought’ (*shintai rinen*, 心体離念). However, with his single question to Ming, and without necessarily rejecting the Northern School’s model of the mind, to supplant the dualistic and quietistic inclinations inherent in ‘thought-transcendence’ (*rinen*, 離念),⁸³¹ Neng introduced the dynamic, nondual soteriology of no-thought (*munen*, 無念) and awakening suddenly (*tongo*, 頓悟) to the Zen world.

“No-thought,” in contrast to “thought-transcendence,” became central to Neng’s Southern Zen School (南宗禪): “if you awaken to the Dharma of no-thought, you will penetrate into all things thoroughly, and will see the realm of the Buddha. If you awaken to the sudden doctrine of no-thought, you will have reached the status of the Buddha,”⁸³² according to Neng. By “no-thought” Neng meant “於念而不念: not to think even when involved in thought,”⁸³³ i.e. not to indulge in the objectifying process of ‘meta-thought.’

⁸²⁷ *Shinnyomon*, 真如門.

⁸²⁸ *Shōmetsumon*, 生滅門.

⁸²⁹ Yoshito S. Hakeda (tr.) *The Awakening of Faith Attributed to Āśvaśhoṣa* (New York & London: Columbia University Press, 1967) 31. This parallel was noted by Robert B. Zeuschner, “The understanding of mind in the Northern line of Ch’an (Zen)” 28:1 *Philosophy East and West* (January 1978) 69 at 71.

⁸³⁰ *Dīgha Nikāya supra* Note 138 at 519.

⁸³¹ This term is discussed at length by David W. Chappell, “The Concept of *li nien* (“being free from thinking”) in the Northern Line of Ch’an Buddhism” in Whalen Lai & Lewis R. Lancaster (eds.), *Early Ch’an in China and Tibet* (California: Berkeley Buddhist Studies Series, 1983) 131.

⁸³² *Yampolsky, The Platform Sutra supra* Note 645 at 153.

⁸³³ *Ibid.* at 138.

To Neng, thoughts are a natural function of True Reality (真如) and activating the mind to view the mind (看心), or to view purity (看淨), only serve to obstruct the innate purity of man's non-abiding original nature (無住本性) which remains untouched or unstained by concepts like good and evil. Consequently, to clarify his choice of the term "no-thought" Neng explained that "'no' is the separation from the dualism that produces the passions. 'Thought' means thinking of the original nature of True Reality. True Reality is the substance of thoughts; thoughts are the function of True Reality[真如是念之體, 念是真如之用]. If you give rise to thoughts from your self-nature, then, although you see, hear, perceive, and know, you are not stained by the manifold environments, and are always free." This freedom is 'sudden' because it is both innate (ever present) and unmediated by any intellectual activity or yogic method, and differs from thought-transcendence inasmuch as it neither accepts nor rejects the external or the internal, the sensory realm of objects or the wholly subjective realm of false views, but instead fosters a natural abiding with the non-abiding Way (Tao) of all things, including thought and thought-related notions of purity and impurity, or good and evil. Neng's advice to Ming could be characterized as Neng's 'method of no-method' intended to overcome the dualism between dualism and nondualism, and as equivalent to the *Diamond Sūtra's* exhortation to 'awaken the mind that abides nowhere' (Zengo 87).

In his Vedantic *Song of The Free*, the sage Dattātreyā (Datta, son of Atri, n.d.) wrote that: "union and separation exist neither to you nor to me. There is no you, no me, nor is there this universe. All is verily the Self alone....⁸³⁴ For you there is no birth or death, for you there is no mind, for you there is no bondage or liberation, no good or evil. Why do you shed tears, my child? Neither you nor I have name and form....⁸³⁵ Sages say that reality is one only and the same. And through renunciation of attachment, the mind, which is one and many, ceases to exist....⁸³⁶ Some seek nonduality, others duality. They do not know the Truth, which is the same at all times and everywhere, which is devoid of both duality and nonduality."⁸³⁷

⁸³⁴ Swami Ashokananda (tr.), *Avadhūta Gītā of Dattātreyā* (Mylapore, Madras: Sri Ramakrishna Math, 1981) at 8.

⁸³⁵ *Ibid.* at 9.

⁸³⁶ *Ibid.* at 11.

⁸³⁷ *Ibid.* at 19.

明歴歴露堂堂

Zengo: *Mei-rekireki*; *ro-dōdō*.

Translation: Bright and sharp! Exposed and majestic!

Source: *Eihei Kōroku* (*Dōgen's Extensive Record*).

Mei-rekireki is a phrase that appears in Record 4 of Zen Master Dogen's *Eihei Kōroku*. *Ro-dōdō* appears in Record 8 of the same text, but is also found in *A Presentation on the Faith-Mind Maxim*.

Because *mei* and *rekireki* both refer to conditions of clarity, the term *mei-rekireki* refers to a thing of remarkable clarity. Also, because *ro* means “to expose” or “to make bare,” and *dōdō* refers to a magnanimous state of majestic appearance, *ro-dōdō* refers to the grand magnificence of all appearances, such as they are, clearly exposed.

The Buddha or Great Way or Truth which people seek is imagined to be in a lofty place far removed from human activities, but as with Zen Master Mazu Daoyi's saying that “this very mind itself is none other than Buddha” (Zengo 32), and Menzi's saying that “the Way is near,” it is that which exists within the self, or very close thereto, and not in some other exalted spot. For that reason the Zen school exhaustively admonishes all to “watch your step” (Zengo 34).

It is because each and every thing and event between heaven and earth is a manifestation of the Buddha, and a manifestation of the Truth, that all things must be received, just as they are, as the form and voice of the Buddha, the Great Way or the Truth. As with the ancients' saying that “an old pine speaks innate Wisdom, a hidden bird twitters Thusness” (Zengo 91), and the Chinese Song dynasty literary talent Layman Su Dongpo's poem “river valley sounds are His broad, long tongue, and mountain forms, are they not His Pure Body?” (Zengo 40), the wind in the pines, the singing of birds and the murmuring of a valley stream are all sermons by the Buddha, and in the entire universe there is naught which is not the *Nirmāṇa-kāya* emanational body of the Buddha.

It is that which is before our very eyes, unhidden, without falsehood, clearly and just as-it-is, completely exposed. In the Zen School, that which is revealed before one's very eyes to be, just as-it-is, absolute truth (the True Buddha) is called the “manifestation of ultimate reality” (*genjō kōan*). It is from this perspective that Zen men value their practice. It is because we harbour a mind of delusory discriminations that we do not recognize how all things reveal that absolute truth which is the Buddha. If we but brush

away delusion's cloud, we will attain the state of being "bright and sharp, exposed and majestic."

COMMENT

古人道、明明百草頭、明明祖師意。

A man of old said: bright, bright, the hundred grass-tips; bright, bright, the Patriarchs' meaning.⁸³⁸ – Layman Pang

As a pseudo-adjective, the expression *rekireki-tari* (歴歴たり) means to be clear or obvious, while *dōdō-tari* (堂堂たり) means to be magnificent. Anything which is both bright (*mei*, 明) and clear, and, with nothing hidden, exposed (*ro*, 露) and magnificent, is something bright and sharp, exposed and majestic, in other words, self-evident. In the broadest context of Zen, Master Dōgen equates that which is bright, sharp, majestic, clearly exposed and self-evident with "the manifestation of ultimate reality" (*genjō kōan*, 現成公案): what else could it be? For his part, Victor Sōgen Hori translates *mei-rekireki; ro-dōdō* as "brilliant and fully present,"⁸³⁹ and Zenkei Shibayama comments "bright, crystal clear and bare naked, not a place to hide one thing. *Ro* (露) means to be manifest."⁸⁴⁰ A similar expression runs *mei kō-kō, haku teki-teki* (brilliant illumination, sharp and clear⁸⁴¹), about which Shibayama again remarks "very clear. *Kō-kō* is [glistening white] brightness, like that of the moon. *Teki-teki* means clearly manifest."⁸⁴²

According to Case 11 of *The Blue Cliff Record*,⁸⁴³ when Huangbo Xiyun (d. ca. 850), said to have been seven-feet tall and endowed with an *ūrṇā* -like bump on his forehead, first encountered Zen Master Baizhang Huaihai (720-814), the latter remarked "magnificent, imposing" (*gigi dōdō*, 巍巍堂堂) and asked where he was from and why he had come. Huangbo responded that, magnificent and imposing, he had come from amidst the peaks, and not for anything else (巍巍堂堂, 從嶺中来. 不為別事). In his *Extensive Record*, Zen Master Dōgen followed Baizhang in saying that "the original master within the ten thousand forms is magnificent, imposing [巍巍堂堂]," and, like Layman Pang, added that "with the ancestral teachers on top of the hundred grass tips, all is unmistakably clear

⁸³⁸ *The Recorded Sayings of Layman P'ang supra* Note 221 at 75.

⁸³⁹ *Zen Sand supra* Note 13 at 253.

⁸⁴⁰ *Zen Sangha Verse Collection supra* Note 23 at 148.

⁸⁴¹ *Mei kō-kō, haku teki-teki. Zen Sand supra* Note 13 at 253.

⁸⁴² *Zen Sangha Verse Collection supra* Note 23 at 148.

⁸⁴³ *The Blue Cliff Record supra* Note 264 at 73.

[明明歷歷],”⁸⁴⁴ and then elsewhere said “if you ask about the universal and particular within this, the great, venerable precious one is apparent and magnificent [露堂堂] Within the entire bright clear world, nothing is hidden.”⁸⁴⁵
Symeon, Abbot of St. Macros, described it thus:

O Light that none can name, for it is altogether nameless.
O Light with many names, for it is at work in all things...
How do you mingle yourself with grass?
How, while continuing unchanged, altogether inaccessible,
Do you preserve the nature of the grass unconsumed?
- *Hymns of Divine Love*⁸⁴⁶

A parable from the *Lotus Sūtra* - according to which, oblivious to the danger of their situation, a father is forced to resort to a variety of deceptions to persuade his children to leave a burning house - inspired one of Zen Master Sengai Gibon’s (1750-1837) calligraphic works which runs 出三界火宅露地座: leave the burning house of the triple world and sit in the open ground.⁸⁴⁷ The “open ground” (*roji*, 露地), a term adopted by Tea practitioners for the tea garden, is bright and sharp, exposed and majestic.

頭頭顯露物物全真

Each thing - clear and revealed; every object - entirely true.⁸⁴⁸

⁸⁴⁴ Taigen Dan Leighton & Shohaku Okumura (trs.), *Dōgen’s Extensive Record: A translation of the Eihei Kōroku* (Somerville, MA: Wisdom Publications, 2004) at 278 [hereinafter, *Dōgen’s Extensive Record*].

⁸⁴⁵ *Ibid.* at 487.

⁸⁴⁶ Quoted in Sophy Burnham, *The Ecstatic Journey: The transforming power of mystical experience* (New York: Ballantine Books, 1997) at 82.

⁸⁴⁷ Reiko Tsukimura (tr.), *Sengai: Master Zen Painter* by Shōkin Furuta (Tokyo: Kodansha International, 2000) at 170.

⁸⁴⁸ *Zuzu genro motsumotsu zenshin. Zen Sand supra* Note 13 at 347.

前三三後三三

Zengo: Zen san san, go san san.

Translation: Before three three, behind three three.

Source: *Hekiganroku* (*The Blue Cliff Record*): 35.

This is a Zengo that appears in the *Hekiganroku* in a dialogue between Manjuśrī Bodhisattva and Zen Master Wuzhu. This kōan is called either “Manjuśrī’s Before, Behind, Three, Three” or “Manjuśrī’s Three Before, Three Behind.” Referred to as “wise Manjuśrī,” or “Manjuśrī the wise,” Manjuśrī is the wisest of all the Bodhisattvas, and has been revered since ancient times as a reification of Wisdom. In complementary contrast to Samantabhadra, who oversees the gate [teachings] of altruistic friendliness and compassion, Manjuśrī sits to Śākyamuni Buddha’s left. Together, they are known as the Three Honourable Buddhas. For a long time there have been differing opinions on Zen Master Wuzhu, but for now we can take him to be the Tang Zen Master Wuzhu Wenxi (820-899), a dharma heir of Yangshan Huiji (840-916), one of the founding Patriarchs of the Guiyang (Igyō) sect.

There is no need to raise here the problem of the actual historicity of Manjuśrī or Wuzhu. What is important here is the import of their dialogue. In what could be called a dream narrative, Wuzhu went on a pilgrimage to Mt. Wutai (Five Peaks⁸⁴⁹) in Shanxi province, a place sacred to Manjuśrī, where he encountered and conversed with the Bodhisattva. According to the *Hekiganroku* –

Manjuśrī asked Wuzhu, “where did you come from?”

“I have come from the South,” Wuzhu responded.

Manjuśrī inquired, “how’s the Buddha Dharma doing in the South?”

“This is the Age of Decline of the Dharma, but there are still some who adhere to the precepts,” said Wuzhu.

Thereupon, Manjuśrī inquired, “about how many are there?”

“Around three hundred or five hundred,” responded Wuzhu.

Then Wuzhu asked, “and how about here?”

“Ordinary people and sages live together, dragons and snakes intermingle,” said Manjuśrī. (Commoners and sages, the good and the bad, are all together; jewels and stones are all mixed up.)

When Wuzhu again asked for their number, Manjuśrī responded with: “before three three, behind three three.”

⁸⁴⁹ Skt. *Pancaśīrsha*.

There are two explanation for this *zen san san, go san san*. Taking *zen-go* to mean “here and there,” it says “(both) over there three three, (and) over here three three (too).” In this sense, it discloses that both here and there the numbers are the same, and few. Or, it is explained that *san-san* means innumerable or infinite, that there are innumerable before and innumerable behind. Of course, the latter interpretation is the perspective of Zen. According to the latter explanation, because “three three” means innumerable or infinite, Manjuśrī’s responding with *zen san san, go san san* is just to state that their number is innumerable, and has nothing to do with before or behind. In a word, there is no one who is not a practitioner of the Buddha Dharma. From the standpoint of the absolute Wisdom of Manjuśrī, all are existences endowed with equal, individualistic value, without distinction between ignorant and wise, good or bad. The quantity of “before behind, three three” is not the issue. Manjuśrī responded with “ordinary people and sages live together, dragons and snakes intermingle,” from a place where there is no distinction between the ignorant and the wise, or the good and the bad.

Their number is said to be innumerable or infinite, but that is a quantity from a supraworldly, absolute state and should be seen as a quantity that transcends the numeric. Wuzhu’s number of three or five hundred is a commonplace expression of the world at large. One must not be attached to “before” and “behind,” or to the numbers “three three.” Attached to those, one will be unable to comprehend Manjuśrī’s true intent, and will also be unable to realize the Zen Mind. One must meditate standing in an elevated dimension [as though on Wutai], having cut-off all false, discriminatory ideations. Wuzhu did not understand the true intent of Manjuśrī’s response “before three three, behind three three,” and only got it for the first time when edified by a boy following Manjuśrī’s departure.

The first chapter of *Torn Straw Sandals*, being volume eight of the complete writings (published by Risōsha) of my honoured teacher, the late Hisamatsu Shinichi, is called *Zen San San Go San San*. There, too, it is explained to mean “innumerable,” and mentions numerous theories of human being.

COMMENT

山高海深人不測
古往今來轉青碧

Mountains are high, seas are deep, beyond the measure of humans;
From past into present, ever more green, still more blue.⁸⁵⁰

⁸⁵⁰ *Yama takaku umi fukōshite hito hakarazu/koō konrai utata seiheki. Zen Sand supra* Note 13 at 587.

It is related in Case 35 of the *Blue Cliff Record* that Wuzhu made a pilgrimage to Mt. Wutai (五台), the dwelling place of the Bodhisattva Mañjuśrī, in Shanxi Province. There, he was taken in for the night by an old monk who asked him where he was from – a typical Zen greeting intended to sound-out newcomers. Wuzhu, however, responded in an ordinary way that he was from the south, and to the monk’s follow-up question about the state of Buddhism in the south, which is to say, Wuzhu’s own state of mind, he again took the question at face value and offered a conventional response about the overall state of Buddhism in the Age of Decline of the Dharma and the relatively small number of serious practitioners to be found there. When Wuzhu then asked the monk about Buddhism in the north, he was told that ordinary people and sages live together, dragons and snakes intermingle. Seemingly unaware that he had been engaged in Dharma combat, Wuzhu went on to ask about their number, to which the monk gave the puzzling response “before three three, behind three three.” The next day, as he was being escorted from the temple, Wuzhu asked the monk’s attendant how large an assembly was intended by that number, but the boy instead called out “Worthy!” When Wuzhu responded “yes,” the boy asked “how many is this?” and, in the blink of an eye, Wuzhu found he was alone in an empty valley.

只有文殊知此数
前三三與後三三

Only Mañjuśrī knows this number:
Before three three, behind three three.⁸⁵¹

Steven Heine noted the similarity between “before three, three, behind three, three ” (前三三後三三) and the expression “before six, behind six” (前六後六) which appears in the *Extensive Record of Xuansha*,⁸⁵² seemingly with reference to rows of assembly halls or other temple buildings, or, as Professor Heine suggests, the inner and outer aspects of the six senses. But, as the reification of Śākyamuni Buddha’s wisdom whose parentless birth was an act of the Buddha’s will, would Mañjuśrī or his attendant, Kunti (均提), have had no more to offer Wuzhu than a confused and confusing reference to the six senses, or to arrangements of six, or nine, or twelve or thirty-three or eighty-one buildings, or to small groups of monks scattered three-by-three here and there? The allusion to decline in this, the latter day of the law (*mappō*, 末法), may suggest the *Lotus Sutra*’s “two places and three assemblies” (*nisho san’e*, 二处三会) - a reference to the Buddha’s having preached to assemblies on Vulture Peak, then in midair, then again on

⁸⁵¹ *Tada monju nomi ate kono kazu o shiru, zen san-san to go san-san. Zen Sand supra* Note 13 at 548. Victor Sōgen Hori translates: “only Mañjuśrī knows such a number: in front three by three, in back three by three.”

⁸⁵² Steven Heine, *Opening A Mountain: Koans of the Zen Masters* (New York: Oxford University Press, 2002) 70.

Vulture Peak – but even that association falls far short of answering the question that has puzzled Wuzhu and generations of monks: what did Mañjuśrī intend with his ‘before three three, behind three three?’

道生一、一生二、二生三、三生万物。

Tao gave birth to the One; the One gave birth successively to two things, three things, up to ten thousand.⁸⁵³ – Laozi

One medieval Chinese cosmogony suggests that in the beginning was the primal unity, *wu chi* (無極), the Limitless, a synonym for the Tao (道), represented by an empty circle. In the next phase of its unfolding, *wu chi* gives rise to *tai'chi* (太極), the Great Ultimate, composed of two interacting and enantiomorphic forces, the negative, female yin (陰) and the positive, male yang (陽), visualized as interacting semi-circles on either side of the semi-diameter of a circle. It is the interaction of those primordial female and male forces that gives rise to the five elements (*wu xing*, 五行: five stages of change), and, through the subsequent mutation of aggregate states, all things. Of course, this is entirely fanciful and no solution to Mañjuśrī's intent, but it serves to illustrate how, in ancient Chinese thought, one must give rise to two, and two to the three which comprise the building blocks of the ten thousand things (*wan wu*, 萬物), i.e. the entire universe. In this interpretation, “before three three” and “behind three three” suggests nothing less than the entire universe of all things at all times, a number so immense that Indian philosophers would probably sum it up as unthinkable (*acintya*⁸⁵⁴) or inexpressible (*anabhilāpya*⁸⁵⁵).

One of eight Dhyāni-Bodhisattvas, Mañjuśrī is frequently portrayed seated on a lion with a flaming sword in one hand and a book (the *Prajñāpāramitā*) in the other. As mentioned, Mañjuśrī is the reification of the Buddha's wisdom, just as Samantabhadra represents the Buddha's overarching compassion. In his role as the Bodhisattva of Transcendental Wisdom, there is a natural association between Mañjuśrī and the the Great Perfect Mirror Wisdom (大圓鏡智: *mahādarśa-jñāna*) which lies at the heart of the non-discriminating Wisdom of Equality: hence, in Mañjuśrī's world (*kyōgai*, 境涯), ordinary people and sages live together, dragons and snakes intermingle (凡聖同居, 龍蛇混雜), and they, together with the ten thousand things, all participate in the Buddha's enlightenment and follow one and the same path to nirvāṇa.

Although this theatre took place entirely in Wuzhu's own mind, Wuzhu was unable to grasp its purport and went on to become a cook on Wutai where he would have to brush

⁸⁵³ *The Way and Its Power supra* Note 678 at 195.

⁸⁵⁴ *Edgerton vol. 2 supra* Note 642 at 6.

⁸⁵⁵ *Ibid.* at 20.

away the bothersome image of Mañjuśrī which would regularly appear in the steam above his cooking pot. Wuzhu would have done well to have followed the advice that Tibetan Buddhists provide to the dead in the intermediate state (*antarābhava*, between existence) or *bardo* (between two): “there are no appearances at all apart from [those that originate in] the mind. The unimpeded nature of mind assumes all manner of appearances. Yet, though these [appearances] arise, they are without duality, and they [naturally] subside into the modality of mind, like waves in the waters of an ocean. Whatever names are given to these unceasingly [arising] objects of designation, in actuality, there is but one [single nature of] mind, and that single [nature of mind] is without foundation and without root....And even though [this awareness] is without inherent existence, it can be directly experienced. [Thus], if it is experientially cultivated, all [beings] will be liberated.”⁸⁵⁶

A contemporary Korean Zen Master, the Venerable Hye-Am (1886-1985), was approached by a monk who said “you are before three three and I am behind three three.” The Master immediately challenged the monk by asking, “if so, what about the ‘before three three and behind three three’ prior to that ‘before three three and behind three three’?” The monk responded, “from the beginning there’s nothing whatsoever.” Hye-Am came back “you can’t say “nothing” if there is truly nothing.” The monk prostrated and asked the Master to sum up their conversation,⁸⁵⁷ whereupon Hye-Am said:

驢事未去
馬事到来

The donkey business isn’t finished yet,
But the horse business has arrived.⁸⁵⁸

Whereas the monk sought the enlightened wisdom of Mañjuśrī in the quietude of Mt. Wutai, the Master found it in the vexatious heart of the ten thousand things.

一枚見識で何の役にも立たぬ。
The view that all is One is of no use whatsoever.⁸⁵⁹

⁸⁵⁶ Gyurme Dorje (tr.), *The Tibetan Book of The Dead: The Great Liberation by Hearing in the Intermediate States* (London: Penguin Books, 2005) at 55.

⁸⁵⁷ Myo-Bong (tr.), *Gateway to Patriarchal Sōn: Venerable Master Hye-Am’s Dharma talks* (Seoul: Western Sōn Academy, Inc., 1986) at 187.

⁸⁵⁸ *Roji imada sarazaru ni baji tōrai su. Zen Sand supra* Note 13 at 363.

⁸⁵⁹ *Ichimai kenshiki de nan no yaku ni mo tatanu.*

雲無心以出岫

Zengo: *Kumo mushin ni shite motte shū o izu.*

Translation: Quietly, without deliberation, clouds emerge from the grotto.

Source: *Ki-kyo-rai no ji* (*Gui Qu Lai Ci: Homeward Bound!*).

This is a phrase from the well-known *Ki-kyo-rai no ji* by the Chinese Eastern Jin dynasty idyllist Dao Yuanming (365-427), quoted in Zen Master Hakuin's *Tales from the Locust-tree Land of Tranquility*. *Ki-kyo-rai no ji* was written upon Yuanming's return home from life as a government official, which he detested, and is said to have been the best known literary piece of the Six Dynasties. Yuanming was an unworldly poet who, amidst great poverty, pursued a comfortable retirement, cultivating himself in the enjoyment of wine and poetry.

This verse speaks to the magnificent natural scene of clouds quietly rolling out of mountain grottos, and expresses a state of free, unobstructed (*jiyū muge*) no-mind (Zengo 10) that is self-forgotten and not shackled by the ego. Of course, one could say that this phrase is written about Yuanming's completely unhindered Zen-like state of mind. His *gui qu lai*, read *kaerinan iza* in Japanese, means "let's go home,"⁸⁶⁰ but this fervent, touching call is for a return to the Original Self as the homestead of the heart. It is the desire to come back to the realm of no-mind.

A well-known phrase with the same meaning, "white clouds hug dark boulders" (*haku'un yūseki o idaku*) appears in the likes of *Hanshan's Poems*, the collected poems of the Tang dynasty monk, Hanshan (Cold Mountain, whose historicity is in question), and the poem *Passing Through My Shihning Estate* by Xie Ling'yun (385-433) of the Jin dynasty. This is a portrayal of steep mountains and deep valleys with white clouds embracing moss-covered, green megaliths. Separated from the busyness of human society, it could be referred to as a verse which expresses a detached, tranquil state of no-mind. The form of dark boulders in the soft, gentle, and warm embrace of white clouds, like a mother's hug, is the experience of an inexpressible emotion. My honoured teacher, the late Dr. Shinichi Hisamatsu, who was an authority on Zen philosophy, took the pen name "Rock Hugger" (*hōseki*) from this phrase.

Moreover, the phrase "white clouds of themselves are white clouds," appears in fascicle 11 of the *Jingde Record of the Transmission of the Lamp* to express the state of no-mind, meaning that white clouds are in every way white clouds and nothing else, in other words, are white clouds in and of themselves, and express no-mind in and of itself.

⁸⁶⁰ *Saa, kaerō yo!*

In addition to those are the well-known “white clouds come and go of themselves” and “white clouds of themselves are calm” (have an unhurried, quiet manner), that also express the state of free and unobstructed (*jiyū muge*) no-mind.

There are numerous verses to be seen prefixed with “white clouds,” but the “white” of “white clouds” is a colour *sans* colour. Pure and spotless beyond all colour, it may be called, in a word, a primary colour. *Shiro-muku* refers to all-white clothing, and there is no other colour as pure as white. Unlike dark clouds or rain clouds, white clouds are an appropriate representation of the pure and undefiled mind. In and of themselves, white clouds are no-minded, and there is no better a symbol for no-mind than white clouds. The no-minded, pure human nature within the deepest interiority of our hearts is that which we should cherish.

COMMENT

巧者勞而知者憂，無能者無所求，飽食而敖遊，汎若不繫之舟，虛而敖遊者也。

“Clever people toil and smart people worry, while those without such abilities seek nothing. They eat their fill and wander about, drifting like unmoored boats, roaming without purpose.”⁸⁶¹ - Zhuangzi

It has already been noted (Zengo 10) that D.T. Suzuki regarded *mushin* (no-mind, 無心), *anātman* (no-self: *muga* or *wu wo*, 無我) and no-thought (*munen* or *wunien*, 無念) as interchangeable cognates for the awakening of the *Prajñā* (Wisdom) of non-discrimination, the innate, nondual stateless state of no-mind which he called the ‘Unconscious conscious.’ It was also noted (Zengo 10 & 74) that the Sixth Patriarch, Huineng, proclaimed no-thought to be central to his doctrine of sudden awakening: “good friends, in this teaching of mine, from ancient times up to the present, all have set up no-thought as the main doctrine [宗], non-form as the substance [体], and non-abiding as the basis [本].”⁸⁶² In his comparative study, however, Yün-Hua Jan pointed out that for Indian Buddhist thinkers, no-thought is the characteristic of no-mind; non-duality is the characteristic of no-thought; and, the sameness of things is the characteristic of non-duality - each representing progressively deeper states of concentration.⁸⁶³ But these considerations were of little importance to the likes of Dao Yuanming for whom being ‘homeward bound’ following retirement from government service must have been as momentous as release from internment for an unknown crime.

⁸⁶¹ Zhuangzi, referenced by Red Pine (tr.) in *The Collected Songs of Cold Mountain* *supra* Note 615 at 158.

⁸⁶² Yampolsky, *The Platform Sutra* *supra* Note 645 at 137-138.

⁸⁶³ Yün-Hua Jan, “A Comparative Study of ‘No-thought’ (Wu-nien) in Some Indian and Chinese Buddhist Texts” 16 *Journal of Chinese Philosophy* (1989) 37 at 38-39.

“Carrying a cane I wander at peace, and now and then look aloft to gaze at the blue above. There the clouds idle away from their mountain recesses without any intent or purpose [雲無心以出岫], and birds, when tired of their wandering flights, will think of home. Darkly then fall the shadows and, ready to come home, I yet fondle the lonely pines and loiter around.” – Lin Yutang (tr.), “Homeward Bound!”

Hanshan shared Yuanming’s sentiment.

“Towering cliffs were the home I chose, bird trails beyond human tracks. What does my yard contain? White clouds clinging to dark rocks [白雲抱幽石]. Every year I’ve lived here, I’ve seen the seasons change. All you owners of tripods and bells, what good are empty names.”⁸⁶⁴ – Red Pine (tr)

As Red Pine who translated that verse pointed out, Hanshan may have had Xie Ling’yun’s “white clouds cling to dark rocks, green bamboos line crystal streams,” in mind.⁸⁶⁵ For Hanshan, as for Dao Yuanming and Xie Ling’yun, who each got there in their own way:

一住寒山万事休
更無雜念掛心頭
閑於石壁題詩句
任運還同不繫舟

I reached Cold Mountain and all cares stopped
No idle thoughts remained in my head
Nothing to do I write poems on rocks
And trust the current like an unmoored boat.⁸⁶⁶ – Hanshan

⁸⁶⁴ *The Collected Songs of Cold Mountain supra* Note 615 at 37.

⁸⁶⁵ *Ibid.* at 36.

⁸⁶⁶ *Ibid.* at 158-159.

百不知百不会

Zengo : *Hyaku fu-chi, hyaku fu-e.*

Translation: [He has] no knowledge at all, no understanding whatsoever.

Source: *Mumon Ingoroku* (*The Authorized Recorded Sayings of Wuwen*).

The *Mumon Ingoroku* (in 20 fascicules) in which this phrase is recorded is a collection of the poetry and prose of Song dynasty Zen Master Wuwen Daocan (d. 1271). This phrase inveighs against a know-nothing fool, a simpleton, a person useless under all circumstances, otherwise called a “Jack of no trades” (*hyaku funō*: helpless). It is connected to expressions like *ichi-mon fu-chi* or *ichi-mon fu-tsū*, meaning “a know-nothing illiterate,” a person referred to as “a stay-home-nun il-literati”⁸⁶⁷ [i.e. an unlettered know-nothing who has renounced the world while staying at home].

When viewed as a Zengo, its meaning is considerably different. To be specific, a know-nothing idiot or someone completely useless is here transformed into one who has transcended knowledge versus no knowledge, comprehension versus no comprehension, and ability versus no ability. This is to stand above in the elevated dimension of absolute consciousness, having cut-off the dualistic opposition between knowledge and no knowledge, or understanding and no understanding, that is to say, discriminating consciousness.

Fu-chi (literally, no knowledge), means the same as *fushiki* (Zengo 8). As already explained, *fushiki*, or, “(I) don’t know,” was the First Patriarch Bodhidharma’s response in his dialogue with Emperor Wu of Liang, who had accomplished many good deeds, like building temples and performing Buddhist services. This *fushiki* is not to say “(I) don’t know.” Not the ordinary not knowing of common-sense, it is a not knowing (*fushiki*) that has cut off the opposition between knowing and not knowing, a not knowing which transcends that discriminating mind. If you can grasp this *fushiki*, you will understand Great Master Dharma’s state of mind, but it takes study and practice, and is no easy matter.

Next, *fu-e* means “I don’t understand” (*wakaranai*), or, “I don’t get it” (*e-toku dekinai*), and appears in Case 18 of the *Blue Cliff Record* as the kōan *National Teacher Zhong’s Seamless Pagoda*. It is a dialogue between Emperor Su Zong (mistaken for Emperor Dai Zong) and Zen Master Nanyang Huizhong (d. 775), a student of the Sixth Patriarch Huineng, and a follower of the Northern Zen sect. When the devout Emperor

⁸⁶⁷ *Ichimon fu-chi no ama nyūdō*.

asked about the form of constructing Huizhong a seamless pagoda (an egg-shaped memorial, often a monk's tombstone), Huizhong said, "do you understand?" (*esu ya*), and the Emperor answered "I don't understand" (*fu-e*). Because the Emperor didn't grasp his meaning, he responded with *fu-e*. That seamless pagoda is without joinings, in other words, is an unformed monument, a reference to the formless, unseeable Original Mind or Buddha-nature. As with knowing versus not-knowing, when this *fu-e* is seen as a Zengo, it is a *fu-e* that transcends the opposing concepts of understanding versus not understanding.

Although no knowledge, no understanding and no ability are antonyms of knowledge, understanding and ability, abandoning the dualistic consciousness (*tairitsu ishiki*) of knowledge versus no knowledge, understanding versus no understanding and ability versus no ability, they must be known as terms with a deep meaning that transcends common sense. In the Zen school one is to cut-off the dualistic, discriminating consciousness, which is the cause of vexations and delusory thoughts. As long as one clings to the mind of attachment, the discriminating intellect, one will be unable to understand this Zengo. *Hyaku fu-chi*, *hyaku fu-e* and *hyaku fu-nō* point to an elevated dimension of consciousness (*kyōgai*), beyond discriminatory ideations.

COMMENT

其知可及
其愚不可及也

It is possible to attain his wisdom, but it is not possible to attain his stupidity.⁸⁶⁸

A Zen master could readily empathise with Christ when he told his disciples that they must be as little children to enter the kingdom of God (Mat 18:3), and would understand St. Paul's feeling that the apostles are become fools on Christ's account (1 Co 4:10), but there are no stories extant of Zen masters who wandered naked like the prophet Isaiah, or consumed excrement like Ezekiel. Zen's brand of idiocy, evident in the expression 百不知 百不会 (one hundred he does not know, one hundred he does not understand⁸⁶⁹) is sourced not in obedience to or faith in some higher power, but rather in adapting the advice of the likes of the Taoist sage Laozi who said that to follow the Way is to subtract from one's stock of knowledge day by day⁸⁷⁰ and so become as a child who has shown no

⁸⁶⁸ *Sono chi ni wa oyobubeshi, sone gu ni wa oyobubekarazu. Zen Sand supra* Note 13 at 414. James Legge translated this: "others may equal his wisdom, but they cannot equal his stupidity." *Legge: Confucian Analects supra* Note 494 at 180.

⁸⁶⁹ *Zen Sand supra* Note 13 at 250.

⁸⁷⁰ *The Way and Its Power supra* Note 678 at 201.

sign of future ambition, or an infant yet to smile,⁸⁷¹ or, again, the observation of the Confucian scholar Mencius that “大人者不失其赤子之心者也: the great man is he who does not lose his child’s-heart.”⁸⁷² Clearly, though, as Blake put it, “you never know what is enough unless you know what is more than enough,”⁸⁷³ in other words, it is not intended by Buddhists, Taoists or Confucianists that arrested development, children, or childish behaviour be held up as models of wisdom. Rather, in this view, the elimination of the worst excesses of accrued conditioned falsehood is in itself the manifestation of fundamental truth, as in the expression破邪顯正 (*haja-kenshō*): the refutation of erroneous views is the elucidation of right views. Since erroneous views are those associated with dualistic, conventional truth (俗諦, *saṃvṛtisatya*), this is to become a fool on ultimate truth’s (真諦, *paramārthasatya*) account. The *Kena Upanishad* puts the matter in the theistic terminology of Brahmanism: “he by whom Brahman is not known, knows It; he by whom It is known, knows It not. It is not known by those who know It; It is known by those who do not know It.”⁸⁷⁴ As stated before (Zengo 8), “不知最親: not knowing is the most intimate.”

Ryōkan Taigu (1758-1831) was the quintessential Zen fool. A highly literate man, Ryōkan had mastered the art of poetry in a number of styles, including Chinese, and his calligraphy was widely prized, but he remained outrageously poor and, apart from the few pigweeds he gathered or vegetables he grew, was ever dependent upon ‘the kindness of strangers,’ so to speak, for rice, and even for the lice-ridden clothes on his back. In fact, it seems that, as annoying as they were, when he cleaned and aired his clothes, like the haiku poet Issa, he would carefully remove the lice and then replace them, demonstrating a concern for even that lowest form of life which few would understand. When a thief broke into his home and, finding nothing else to steal, made off with his clothing, Ryōkan sat naked at his window and composed a poem:

盗人にとりのこされし窓の月

The thief
Left it behind –
The Moon at the window.

One can readily imagine Ryōkan asking that the thief thank him so that the purloined clothing would become an appropriately acknowledged gift.

⁸⁷¹ *Ibid.* at 168.

⁸⁷² *The Works of Mencius supra* Note 96 at 322.

⁸⁷³ *The marriage of Heaven and Hell supra* Note 63 at xix.

⁸⁷⁴ Swami Nikhilananda (tr.), *Kena Upanishad* (II, 3) in *The Upanishads: A new translation v. I* (New York, NY: Ramakrishna-Vivekananda Center, 1977) at 238.

不知好悪

He does not know good from bad.⁸⁷⁵

Of his passing, Ryōkan was fond of repeating the following verse.

形見とて

何かのこさむ

春は花

山ほととぎす

秋はもみじ葉

As legacy

What shall I leave?

The flowers in spring;

Mountain cuckoos in summer;

And, in autumn, the crimson maple leaves.⁸⁷⁶

漆桶不会

As ignorant as a tub of lacquer.⁸⁷⁷

⁸⁷⁵ *Kōo o shirazu. Zen Sand supra* Note 13 at 121.

⁸⁷⁶ *Katami tote/nanika nokosamu/haru wa hana/yama wa hototogisu/aki wa momijiba.*

⁸⁷⁷ *Shittsū fue. Zen Sand supra* Note 13 at 129.

紅炉上一点雪

Zengo: *Kōro jō itten no yuki.*

Translation: A snowflake on a red-hot hearth.

Source: *Hekiganroku (The Blue Cliff Record)*: 69.

Besides the *Hekiganroku*, this phrase also appears in the *Supplement to the 'Reflections on Things at Hand'* of the Song dynasty Confucian scholar Zhuzi: “Yanzi conquered himself, like a snowflake on a red-hot hearth.”

Kōro refers to a hearth burning furiously with bright flames, and *itten* to a small quantity (a particle) of snow.

This phrase may be viewed as a metaphor for impermanence or transience, or it may be used on a hanging scroll in a Tea Room to create an atmosphere of drinking tea beside a sunken hearth while gazing at the falling snow. As a Zengo, however, it has a deeper sense.

It is possible to view the hearth as Buddha Mind or Buddha-nature, and snow as a metaphor for vexations and delusory thoughts. Thus, just as it instantaneously melts when a flake of snow is placed on a furiously burning hearth, it means that when the moon of our Buddha Mind or Buddha-nature shines with brilliant illumination, even were the slightest delusory thought or discriminatory ideation to appear, it would be extinguished in an instant, without leaving a trace behind. A flake (*itten*) of delusion will be utterly consumed and purified before the fiery jewel of the Buddha Mind or Buddha-nature, that everywhere shining will return to its pure, undefiled, Original Form. The complete extinction and utter immolation of delusory thought without the slightest remaining trace is that which is referred to as “without tracks” (*mosshōseki*). This denotes the free and unhindered (*jiyū muge*) everyday activity (*anri*) of a person of thoroughgoing great enlightenment. The Buddha Mind or Buddha-nature of our original endowment must not be obscured by delusion, and it is in its becoming a fiery jewel with a will to completely consume all things, that, for the first time, it is possible to be “without tracks.” Continuously igniting the eternal flame, the light of Buddha Mind or Buddha-nature, should we ever strive to be “without tracks.”

Yanzi (514–483 B.C.E., his family name was Hui and courtesy name was Ziyuan), who is mentioned in the phrase “Yanzi conquered himself, like a snowflake on a red-hot hearth,” was one of the ten leading disciples of Confucius. Known as foremost in the practice of virtue, he lived in poverty during the closing years of the Spring and

Autumn period. It was because he never lamented his hardship, controlled his desires and took pleasure solely in the Way that it was said “Yanzi conquered himself.” Like a flake of snow on a red-hot hearth that vanishes without a trace from the heat, this phrase explains how Yanzi, in the midst of ruinous poverty, brushed aside selfishness and depravity, and lived at ease. Confucius praised Yanzi’s virtuous practice time and again [Zengo 100].

There is a dialogue (*mondo*) between the founder of the Rinzai-sect Kōgaku-ji Temple, Zen Master Bassui Tokushō (1327-1387), and Zen Master Gettan Sōkō (1326-1389), regarding this “single snowflake on a red-hot hearth.”

In a dharma exchange during practice, Gettan said, “say a word when you’re about to be cut down with a naked blade.”

“A flake of snow on a red-hot hearth,” responded Bassui.

“And after it melts?” inquired Gettan.

“Rain, snow, hail and ice all differ,” said Bassui, “but when they’ve melted, they’re all the same water of the valley stream.”

It is anecdotes like this that get handed down. There is a mental state of an elevated dimension apparent in Bassui’s total meltdown.

COMMENT

自在の一者は感覚を外に向けた。それゆえ人は、自分の内部をみないで外の方を見る。ある賢い人は不死をねがい、反対に向けた感覚をもって内なる自己を見た。幼稚な知性の人々、無知の者たちは外界の欲望を追求し、遠方まで及ぶ死のわなにかかる。しかし賢い人々は、不死性を理解して、決してこの有限なるものの人生の中に永遠者を探し求めない。

The Self-existent One projected the senses outwards and, therefore, a man looks outward, not within himself. A certain wise one, desiring immortality, with inverted senses, perceived the Self within. Men of childish intellect, ignorant persons, run after desires which are external, and enter the trap of far-reaching death, but the wise, understanding immortality, never seek for the Eternal in this life of finite things.⁸⁷⁸ – Swami Vivekananda

Ruth Fuller Sasaki (1892-1967) observed that “the satori or enlightenment that the old masters experienced was ineffable and incommunicable. It had not come about as the result of thinking or reasoning. It was indeed an experience beyond and above the

⁸⁷⁸ Vedic source unspecified. Quoted by Swami Vivekananda in “Unity in Diversity,” a lecture delivered in London on 3 November 1896. *The Complete Works of Swami Vivekananda, Mayavati Memorial Edition Volume II* (Calcutta: Advaita Ashrama, 1963) 175.

intellect. Understanding this only too well, they did not, on the whole, attempt to describe their experiences in words. They knew that verbal explanations were useless as a means of leading their students to the realization itself. They had to devise other means,”⁸⁷⁹ such as work, constant interaction with the master/s, meditation, kōan practice, and, of course, an abundance of scriptures, prayers, sacred sites and images – sheeps’ heads and dogs’ flesh, yes, but concessions without which Zen would probably have gone extinct long ago.

As Sasaki explained, Zen Masters have been reluctant to describe the content of *satori*-awakening. However, calling it “ineffable and incommunicable” is not a style with widespread appeal to those who need assurance that there is something to be achieved by sitting cross-legged for hours at a time, or from entering into an asymmetric and, frankly, feudal power relationship with a meditation master. It may be that students who need assurances that the Buddhas, Patriarchs, Masters and Matriarchs of the past have not deceived or lied are not of the highest calibre, but they constitute the new majority in a world wherein fraud of all kind, including religious fraud, runs rampant. Fortunately for such as us there are masters of Yoga like Sri Aurobindo Ghose (1872-1950) whose voluminous writings represent a near superhuman effort to communicate the experience of the sighted to the very nearly blind.

Aurobindo acknowledged (at least) two states of consciousness: the inner and outer. The outer consciousness is a superficial instrument of the egoic-self. Directed at worldly activities, it falls prey to intellectual and emotional entanglements. The inner, however, is oriented towards the deepest nature of Self, the Spirit or the Divine. Characterized by light (*jyotis*), quiescence (*śama*), power (*tapas*) and bliss (*ānanda*), non-egoic inner consciousness penetrates the essential reality of all things directly. The Yogin’s ultimate concern (*paramārtha*, 勝義) is to integrate these two upward and downward (negating and affirming, Zengo 80) streams of consciousness to see directly that all natural phenomena and forces (*guna*) proceed from their essential Reality, in other words, to understand that, in fact, there is no lower reality or lesser self: as a manifestation of the Real, the world is itself Real.

Aurobindo’s journey toward his brand of realistic *advaita-vāda* (nondualism) began with an experience of nirvāṇa, which he equated with passive (i.e. *nirguna* or unqualified) Brahman, and eventually evolved into what he called “cosmic consciousness” – a term apparently borrowed from Richard Maurice Bucke. Flinging away thoughts before they could enter his brain, his mind became as silent as windless air on a mountain summit and his ordinary sense of self was replaced with a concrete awareness of stillness, but his initial māyāvādic realization of the total unreality of the world would eventually be replaced with its ultimate affirmation: “Now to reach Nirvana was the first radical result of my own Yoga....I cannot say there was anything exhilarating or rapturous in the

⁸⁷⁹ *Zen Dust supra* Note 6 at 8.

experience, as it then came to me, - (the ineffable Ananda I had years afterwards), - but what it brought was an inexpressible Peace, a stupendous silence, an infinity of release and freedom. I lived in that Nirvana day and night before it began to admit other things into itself or modify itself at all, and the inner heart of experience, a constant memory of it and its power to return remained until in the end it began to disappear into a greater Superconsciousness from above. But meanwhile realisation added itself to realisation and fused itself with this original experience. At an early stage the aspect of an illusionary world gave place to one in which illusion is only a small surface phenomenon with an immense Divine Reality behind it and a supreme Divine Reality above it and an intense Divine Reality in the heart of everything that had seemed at first only a cinematic shape or shadow. And this was no reimprisonment in the senses, no diminution or fall from supreme experience, it came rather as a constant heightening and widening of the Truth; it was the spirit that saw objects, not the senses, and the Peace, the Silence, the freedom in Infinity remained always, with the world or all worlds as a continuous incident in the timeless eternity of the Divine.”⁸⁸⁰

On the matter of the ego – the snowflake on the red-hot hearth of his emerging cosmic consciousness - Aurobindo discovered: “the cosmic consciousness is that in which the limits of ego, personal mind and body disappear and one becomes aware of a cosmic vastness which is or filled by a cosmic spirit and aware also of the direct play of cosmic forces, universal mind forces, universal life forces, universal energies of matter, universal overmind forces. But one does not become aware of all of these together; the opening of the cosmic consciousness is usually progressive. It is not that the ego, the body, the personal mind disappear, but one feels them as only a small part of oneself. One begins to feel others too as part of oneself or varied repetitions of oneself, the same self modified by Nature in other bodies. Or, at the least, as living in the larger universal self which is henceforth one’s own greater reality....One begins to know things by a different kind of experience, more direct, not depending on the external mind and the senses.”⁸⁸¹

Borrowing an expression used in a letter from his friend, Romain Rolland, who believed it to be the source of religious energy seized upon by all religious systems, in *Civilization and its Discontents*, Sigmund Freud referred to experiences such as Aurobindo described as the “oceanic feeling,” which is to say, “a feeling of an indissoluble bond, of being one with the external world as a whole.”⁸⁸² An avowed atheist who was unable to discover the oceanic feeling in himself but willing to acknowledge its reality to many people, Freud argued that it represented a regression to an early phase of ego-feeling, that of the infant

⁸⁸⁰ Sri Aurobindo, *Sri Aurobindo On Himself* (Pondicherry: Sri Aurobindo Ashram, Publication Department, 1989) at 101-102.

⁸⁸¹ Sri Aurobindo, *Letters on Yoga volume 1* (Pondicherry: Sri Aurobindo Ashram, 2004) at 316 [hereinafter, *Letters on Yoga*, v.I].

⁸⁸² Joan Riviere (tr.), *Sigmund Freud: Civilization and its discontents* (London: The Hogarth Press and The Institute of Psycho-Analysis, 1975) at 2.

at its mother's breast, still incapable of distinguishing his or her ego from the impinging sensations of the external world. It is only as the ego develops that "it separates off an external world from itself," wrote Freud. "Our present ego-feeling is, therefore, only a shrunken residue of a much more inclusive – indeed, an all-embracing – feeling which corresponds to a more intimate bond between the ego and the world about it."⁸⁸³ In Freudian thought, this represents the primitive narcissitic embrace of sensory experience. Freud entertained the idea that there may be people in whom this primary ego-feeling co-exists with the highly demarcated ego of maturity, in which case "the ideational contents appropriate to it would be precisely those of limitless and of a bond with the universe,"⁸⁸⁴ but he questioned whether it was an experience correctly interpreted, or one which "ought to be regarded as the *fons et origo* of the whole need for religion."⁸⁸⁵ For the neurotic mass, religion is an instrument used to cope with existential helplessness in the face of uncertain and pitiless fate, a projection of the imago of an idealized parent onto the vast canvas of the infinity of space and endlessness of time – but it would be cruel and unwelcome to snatch away the illusion perforce.

Freud's one-time disciple, Carl Jung, did not use the term "oceanic feeling" but he did expound on *participation mystique*, a term he borrowed from the anthropologist Lévy-Brühl (*How Natives Think*). Though now more likely to be referred to as "projective identification," by *participation mystique* Jung meant "a relic of the original non-differentiation of subject and object, and hence of the primordial unconscious state" of the primitive. But "it is also a characteristic of the mental state of early infancy, and, finally, of the unconscious of the civilized adult, which, in so far as it has not become a content of consciousness, remains in a permanent state of identity with objects."⁸⁸⁶ Like Freud's oceanic feeling, "it denotes a peculiar kind of psychological connection with objects, and consists in the fact that the subject cannot clearly distinguish himself from the object but is bound to it by a direct relationship which amounts to partial identity. This identity results from an *a priori* oneness of subject and object."⁸⁸⁷ According to Jung, in advanced societies *participation mystique* usually develops among persons, and less commonly between a person and a fetish object, but it is not necessarily neurotic or regressive as long as the maturing or individuating ego becomes aware of its unconscious transference relationships, or unconscious identification with persons or objects, and can clearly distinguish between the subjective and objective aspects of its experience.

⁸⁸³ *Ibid.* at 5.

⁸⁸⁴ *Ibid.*

⁸⁸⁵ *Ibid.* at 2.

⁸⁸⁶ C.G. Jung, "Definitions" in *Psychological Types, The Collected Works of C.G. Jung VI* (Bollingen Series XX: Princeton University Press, 1974) par. 741.

⁸⁸⁷ *Ibid.* par. 781.

Jung did not doubt that *satori*-awakening does occur⁸⁸⁸ but he doubted the usefulness of Zen practice for Westerners who he believed unable to truly surrender personal authority to the incomprehensible ways of a superior master; incapable of advocating the transformative value of an inherently paradoxical experience or of sacrificing years to its pursuit; and, “finally,” he said, “who would dare to take upon himself the authority of a heterodoxical transformation experience? Let it be a man of little trustworthiness, one who, maybe from pathological reasons, has too much to say for himself; such a man would have no cause to complain of any lack of following among us. But if the “Master” sets a hard task, which requires more than a lot of parrot talk, the European begins to have doubts, for the steep path of self-development is to him as mournful and dark as Hell.”⁸⁸⁹ Even so, the final stage of Jung’s self-styled “depth psychology,” which he called “transformation,” can be identified with the final stage of the inner alchemical process, the transformation of the dual Chibor syzgy (i.e. lead) of the mundane into the Electrum (gold) of the supramundane, a transformation called the *unus mundus* (unitary world) by such as Gerard Dorn (fl. late 16th century), and used by Jung as synonymous with other alchemical terms like the *unio mystica* (sacred marriage) and *coincidentia oppositorum* (coincidence of opposites), reflecting Jung’s own brand of nondualism.

In time, the broad generalizations of the kind in which Freud and Jung frequently indulged prove in part correct and in part incorrect, but as far as Aurobindo was concerned, European personality psychologies were still in their infancy: rash, fumbling and crude. The likes of Jung and Freud, though particularly the latter (Aurobindo appears to have been more familiar with psycho-analysis than depth psychology⁸⁹⁰), have it all upside down because “they look from down up and explain the higher lights by the lower obscurities; but the foundation of these things is above and not below, *upari budhna eṣām* [their foundation is above⁸⁹¹]. The superconscient, not the subconscious, is the true foundation of things. The significance of the lotus is not to be found by analysing the secrets of the mud from which it grows here; its secret is to be found in the heavenly archetype of the lotus that blooms for ever in the Light above. The self-chosen field of

⁸⁸⁸ C.G. Jung in Daisetz Teitaro Suzuki, *An Introduction to Zen Buddhism* (New York: The Philosophical Library, Inc., 1949) at 25.

⁸⁸⁹ *Ibid.* at 24-25.

⁸⁹⁰ For example, Aurobindo may have been impressed had he read Jung on alchemy when, in an indirect critique of Freudian thought, Jung noted how “there are people who can never understand the unconscious as anything but a subconscious, and who therefore feel impelled to put a superconscious alongside or possibly above it. Such hypotheses do not trouble our [alchemical] philosophers, for according to their teaching every form of life, however elementary, contains its own inner antithesis, thus anticipating the problem of opposites in modern psychology.” C.G. Jung, “Religious Ideas in Alchemy: The Psychic Nature of The Alchemical Work” in *Psychology and Alchemy supra* Note 599 at par. 397.

⁸⁹¹ This term derives from Book 1 Hymn XXIV Verse 7 of the *Rg Veda* which seems to allude to the archetypal tree of life, the *arbor inversa* (inverted tree) with its root in heaven and branches and leaves below: “Varuṇa, King, of hallowed might, sustaineth erect the Tree’s stem in the baseless region. Its rays, whose root is high above, stream downward. Deep may they sink within us, and be hidden.” Ralph T.H. Griffith (tr.), *The Hymns of The Rg Veda* (Delhi: Motilal Banarsidass, 1973) at 14.

these psychologists is besides poor, dark and limited; you must know the whole before you can know the part and the highest before you can truly understand the lowest. That is the promise of the greater psychology awaiting its hour before which these poor gropings will disappear and come to nothing.”⁸⁹²

心、神、自己、仏性、婆羅門は異なってはいるが、溶けたなれば、同じ谷川の水。

Mind, God, Self, Buddha Nature and Brahman all differ, but when they’ve melted, they’re all the same water of the valley stream.

⁸⁹² Sri Aurobindo, *Letters on Yoga Volume III* (Sri Aurobindo Ashram: Pondicherry, 2007) at 1608-1609.

百尺竿頭進一步

Zengo: *Hyakushaku kantō ni ippo o susumu.*

Translation: Take a step forward from the top of a hundred foot pole.

Source: *Mumonkan (The Gateless Barrier)*: 46.

Besides the *Mumonkan*, this phrase appears in texts like *A Compendium of the Sources of the Five Lamps* (4), and *Chapter 10: Changsha* of the *Jingde Record of the Transmission of the Lamp*.

According to the *Mumonkan*, “even though one who sits on top of a hundred foot pole has attained entry [to the Way], it is not yet real. He must still take one step forward from that hundred foot pole and manifest his entire body in the ten directions of the world.” Prior to this, it is recorded that “Reverend Shishuang (Chuyuan, Song dynasty: 987-1040) said, “how is one to take a step forward from the top of a hundred foot pole? An ancient worthy (*kotoku*) said...”. Given that *hyakushaku kantō ni ippo o susumu* appears in the *Jingde Record of the Transmission of the Lamp*’s chapter on Changsha, it is historically reasonable that those are the words of Zen Master Changsha Jingcen (no dates), a disciple of the Tang dynasty Zen Master Nanquan Puyuan, famous for the *kōan Nanquan Cuts the Cat in Two*. Accordingly, it is appropriate to take the “ancient worthy” to be Changsha.

Hyakushaku kantō means the tip of a pole up to one hundred feet high, the topmost point to which one has climbed. In the Zen school, this represents the fruition of practice, the state of *satori*-awakening. This is an absolute state that has cut off all dualistic discriminations, a state known as “the summit of the solitary peak.” The latter is a phrase that was used by Tang dynasty Zen Master Guishan Lingyou (771-853, Yangshan Huiji was his disciple), a Patriarch of the Guiyang (Igyō) sect, appearing in Case 4 of *The Blue Cliff Record*. To reach the enlightened state of “the summit of the solitary peak,” trained in the practice of “disregard for life and limb” (*fushaku shinmyō*), you must discard your life without hesitation. Even if you attain that state, however, if you were to rest therein, you would become attached to it and could not be called one of true emancipation. For that reason, Changsha admonished, “even though one who sits on top of a hundred foot pole has attained entry [to the Way], it is not yet real.” Adding that “he must still take one step forward from that hundred foot pole and manifest his entire body in the ten directions of the world,” Changsha taught that one must make a further exertion with the entirety of one’s body and the entirety of one’s spirit.

The “top of a hundred foot pole” is seeking Buddhahood above, that referred to as

“ascending to seek *Bodhi*” (*jōgu bodai*). *Bodhi* refers to perfect enlightenment, the attainment of Buddhahood and *satori*-awakening. Not stopping in this absolute state of *satori*, one must change one’s course downward to save the world and benefit society. This is “taking a step forward,” that which is otherwise called “descending to transform sentient beings” (*geke shujō*). In that way one must shift course from the upward to the downward. Men of yore said that “the path up the mountain is the path down the mountain.” The ascending gate is the practice of self-enlightenment or self-benefit, and the descending gate is the practice of enlightening others or benefiting others, but it is in the perfection of the enlightened practice of both self-enlightenment and enlightening others that for the first time will one become an enlightened being, a Buddha. Just stopping in the practice of self-enlightenment, one could not be called a truly enlightened person. Since “taking a step forward” brings “the top of a hundred foot pole” to life, from “the top of a hundred foot pole” its *sine qua non* must be “taking a step forward.”

After their ascending practice to self-enlightenment, i.e. *satori*, National Teacher Kanzan (1277-1360), the founder of Myōshin-ji Temple, National Teacher Daitō (1282-1337), the founder of Daitoku-ji Temple, and all of the other Patriarchs and teachers, turned their efforts to the descending practice of enlightening others. This is to “take a step forward from the top of a hundred foot pole.” It is therein that they are known as persons of great awakening in the perfection of the practice of ascending and descending enlightenment.

COMMENT

I am a happy man indeed!
I visit the Pure Land as often as I like:
I’m there and I’m back,
I’m there and I’m back,
I’m there and I’m back,
Namu-amida-butsu! Namu-amida-butsu!”⁸⁹³ – Saichi

Sri Aurobindo is characteristically descriptive: “I don’t think I have written, but I said once that souls which have passed into Nirvana may (not “must”) return to complete the larger upward curve. I have written somewhere, I think, that for this yoga (it might also be added, in the natural complete order of the manifestation) the experience of Nirvana can only be a stage or passage to the complete realisation. I have said also that there are many doors by which one can pass into the realisation of the Absolute (Parabrahman), and Nirvana is one of them, but by no means the only one. You may remember Ramakrishna’s saying that the Jivakoti can ascend the stairs, but not return, while the Ishwarakoti can ascend and descend at will. If that is so, the Jivakoti might be those who

⁸⁹³ Saichi, quoted by D.T. Suzuki, *Mysticism: Christian and Buddhist* (The Macmillan Company, 1969) at 124. According to Suzuki, *namu-amida-butsu* is the Japanese reading of *namo amitābhabuddhāya*, or “Adoration of the Buddha of Infinite Light” who enables the faithful to be reborn in his Pure Land.

describe the curve only from Matter through Mind into the silent Brahman and the Ishwarakoti those who get to the integral Reality and can therefore combine the Ascent with the Descent and contain the “two ends” of existence in their single being....⁸⁹⁴ We recognize, then, that it is possible for the consciousness in the individual to enter into a state in which relative existence appears to be dissolved and even Self seems to be an inadequate conception. It is possible to pass into a Silence beyond the Silence. But this is not the whole of our ultimate experience, nor the single and all-excluding truth. For we find that this Nirvana, this self-extinction, while it gives an absolute peace and freedom to the soul within is yet consistent in practice with a desireless but effective action without. This possibility of an entire motionless impersonality and void Calm within doing outwardly the works of the eternal verities, Love, Truth and Righteousness, was perhaps the real gist of the Buddha’s teaching....”⁸⁹⁵

In his paper “Ascent and Descent: Two-Directional Activity in Buddhist Thought,” Gadjin M. Nagao pointed out that the notion of ascent and descent is found in both Christianity and Buddhism.⁸⁹⁶ For example, Jacob had a dream of the ladder whereby God’s messengers would commute between heaven and earth (Genesis 28:12). Again, Christ lived among mankind as the Son of God, then, after his crucifixion and resurrection, ascended to heaven. In Buddhist circles it is said that Gautama descended from the Tūṣita heaven, ascended to Great Enlightenment (*mahābodhi*), and then descended to the world once again as the Buddha, the Enlightened One. Of course, the idea of ascent and descent has parallels in the death and resurrection stories found in shaman traditions worldwide. The Chumash Indians, for instance, speak of a boy named Centipede who climbed a bewitched pole which only grew taller the more he climbed.⁸⁹⁷ Finally in sight of the light of heaven at the “door in the sky,” he was there consumed by giant mosquitoes. With the assistance of one of the Sky People, a Golden Eagle named Slo’w, his bones were retrieved by his companion, the trickster Coyote, who then reanimated him, but his organs were now crystalline and his sight unbounded. Centipede had lost his life but had found the Great Spirit, the World Soul (*anima mundi*). For its part, Buddhism internalized mystical journeys and heroic returns such as Centipede’s very early in the history of its meditation practices.

As discussed by Ananda K. Coomaraswamy, the most essential part of Buddhist contemplative cosmogony is “the three-fold division into the Planes of Desire, the

⁸⁹⁴ *Letters on Yoga v.1 supra* Note 884 at 59.

⁸⁹⁵ Sri Aurobindo, *The Life Divine* (Pondicherry: Sri Aurobindo Ashram, 1970) at 29-30.

⁸⁹⁶ “Ascent and Descent: Two-Directional Activity in Buddhist Thought” in Leslie M. Kawamura (tr.), *Mādhyamika and Yogācāra: A study of Mahāyāna Philosophies, collected papers of G.M. Nagao* (Delhi, India: Sri Satguru Publications, 1992) 201 [hereinafter, *Collected Papers of G.M. Nagao*].

⁸⁹⁷ Dr. E.C. Krupp, *Beyond the Blue Horizon: Myths and legends of the sun, moon, stars, and planets* (New York: HarperCollins Publishers, 1991) at 30 & 32.

Brahmā Planes conditioned by Form, and the Brahmā Planes unconditioned by Form.”⁸⁹⁸ The planes of sensuous desire (*kāma-loka*) consist of the five worlds of men, ghosts, animals, fighting demons and hell, as well as six lower celestial spheres of sensuous desire (*kāmāvacara deva-loka*), of which the Tuṣita heaven is one. Rebirth in any of these spheres is dependent upon good works. However, the sixteen heavens of the *rūpa-loka* or fine material worlds free from sensuous desires are attained by practice of the Four Jhāna or Absorptions. Like a tortoise drawing in its limbs, the first Absorption consists of complete sense withdrawal, as though the sense faculties of eyes, ears, nose, tongue and body had ceased to exist. The second Absorption is a further development of the first in which the mind is increasingly silent. Its further withdrawal even from thought-objects and the discursive intellect gives rise to a sense of rapture (*pīti*) or joy (*sukha*), replaced in the third absorption with equanimity. Here, the practice of awareness or mindfulness (*sati*) becomes particularly useful to break down the distinction between the meditative state and day-to-day activities. Well-practiced in the continuity of equanimity, the Buddhist yogin eventually passes beyond joy and sorrow, or pleasure and pain, into the fourth Absorption characterized by lucid, unattached awareness, which is the right mindfulness (*sammā sati*) of the Buddha’s Noble Eightfold Path, and the foundation of true meditation, the base camp, as it were, for the final assault on the heavenly peaks.⁸⁹⁹

Already an *ariya-puggala* or Noble One, the yogin must yet tackle the rarefied stations of the four heavens of the Brahmā Planes unconditioned by Form via the four immaterial (*arūpa*) Absorptions. These are the stations of (i) the Infinity of Space,⁹⁰⁰ (ii) the Infinity

⁸⁹⁸ Ananda K. Coomaraswamy, *Buddha and the Gospel of Buddhism* (New York: Harper Torchbooks, 1964) at 112 [hereinafter, *Buddha and the Gospel of Buddhism*].

⁸⁹⁹ The Buddha explained his experience thus: “tireless energy was aroused in me and unremitting mindfulness was established, my body was tranquil and untroubled, my mind concentrated and unified. Quite secluded from sensual pleasures, secluded from unwholesome states, I entered upon and abided in the first jhāna, which is accompanied by applied and sustained thought, with rapture and pleasure born of seclusion. With the stilling of applied and sustained thought, I entered upon and abided in the second jhāna, which has self-confidence and singleness of mind without applied and sustained thought, with rapture and pleasure born of concentration. With the fading away as well of rapture, I abided in equanimity, and mindful and fully aware, still feeling pleasure with the body, I entered upon and abided in the third jhāna, on account of which noble ones announce: ‘He has a pleasant abiding who has equanimity and is mindful.’ With the abandoning of pleasure and pain, and with the previous disappearance of joy and grief, I entered upon and abided in the fourth jhāna, which has neither-pain-nor-pleasure and purity of mindfulness due to equanimity.” *Majjhima Nikāya supra* Note 5 at 104-105.

⁹⁰⁰ “[B]y passing entirely beyond body sensations, by the disappearance of all sense of resistance and by non-attraction to the perception of diversity, seeing that space is infinite, he reaches and remains in the Sphere of Infinite Space” (*ākāsānañcāyatana*). *Dīgha Nikāya supra* Note 138 at 162.

of Consciousness,⁹⁰¹ and, (iii) the Infinity of No-Thingness,⁹⁰² but it is only when the practitioner reaches the limit of perception and realizes that it is best to neither think nor imagine that he or she attains the cessation called (iv) the Infinity of Neither-perception-nor-non-perception (*nevasaññā nāsaññāyatana*), so called, according to Buddhaghosa, “because of the absence of gross perception and presence of subtle perception,” or, alternatively, because “it is incapable of performing the decisive function of perception, nor yet non-perception, since it is present in a subtle state as a residual formation.”⁹⁰³ But as rarefied as they may be, Coomaraswamy reminds us that these exercises “do not lead directly and immediately to Nibbāna, but only to re-becoming in the more ideal conditions of those higher other-worlds.”⁹⁰⁴ The pole continues to grow and for the would-be Buddha there still remains the cultivation of ‘thought engaged upon the world beyond’ (*lokuttaram cittam*).

Unsurprisingly, most schools of Buddhism will argue that the attainment of Buddhahood takes three great countless aeons, one aeon (*kalpa*) being the time it would take to wear away an eight-hundred-cubic-mile rock by stroking it once every three years with a soft cloth. The Zen sect, however, says that, whereas the indolent may take three great and countless aeons, the courageous will attain Buddhahood in a single thought,⁹⁰⁵ in other words, that there may be direct and sudden awakening (*tongo*, 頓悟) in this very world, in this very lifetime. As explained by Victor Sōgen Hori, for those who would climb the slippery pole to sudden awakening of Kanna Zen (看話禪), “the practitioner does not solve the kōan by grasping intellectually the meaning of “the sound of one hand” or “original face before father and mother were born.” Rather...one experiences the kōan not as an object standing before the mind that investigates it, but as the seeking mind itself. As long as consciousness and kōan oppose each other as subject and object, there are still two hands clapping, mother and father have already been born. But when the kōan has overwhelmed the mind so that it is no longer the object but the seeking subject itself, subject and object are no longer two. This is “one hand clapping,” the point “before father and mother have been born.”” As Professor Hori (following Nishitani Keiji) further pointed out, this model implies that realization as a cognitive grasp of the kōan depends

⁹⁰¹ “[B]y passing entirely beyond the Sphere of Infinite Space, seeing that consciousness is infinite, he reaches and remains in the Sphere of Infinite Consciousness” (*viññāṇañcāyatana*). *Ibid*.

⁹⁰² “[B]y passing entirely beyond the Sphere of Infinite Consciousness, seeing that there is no thing, he reaches and remains in the Sphere of No-Thingness, and he becomes one who is conscious of this true but subtle perception of the Sphere of No-Thingness” (*ākīṇcaññāyatana*). *Ibid*.

⁹⁰³ *The Path of Purification supra* Note 445 at 367.

⁹⁰⁴ *Buddha and the Gospel of Buddhism supra* Note 901 at 147.

⁹⁰⁵ This contrast was highlighted by Takemura Makio, 禅と唯識: 悟りの構造 [Zen and Consciousness-Only: The structure of awakening], Tokyo: Daihōrin-kaku, 2006 at 7-8.

on its realization as actualization⁹⁰⁶ – in other words, that ascent and descent, insight and compassion, must have become one movement, such that “every single step is a step forward from the top of a hundred foot pole” (步步是百尺竿頭一步的進). It is the realization of this sphere in which ascent is descent and descent is ascent which Gadjin M. Nagao identified as the real *satori* of Zen, and the “salvation” or “faith” of Pure Land Buddhism.⁹⁰⁷

Of “the one who sits atop a hundred foot pole”⁹⁰⁸ (百尺竿頭座底人), Zenkei Shibayama commented: “stagnating in his realization, he doesn’t know how to take a step forward. A useless fellow, he’s set his butt on a single awakening.”⁹⁰⁹ However, of the expression “advance one step from the top of a hundred-foot pole, reveal yourself completely in all the lands in the ten directions”⁹¹⁰ (百尺竿頭進一步, 十方刹土現全身) Shibayama again wrote, “at the limit of your ascent, taking a step down, you manifest your arrival and educate sentient beings.”⁹¹¹ This is the return to the marketplace of the famed ten oxherding pictures⁹¹² and the true beginning of a life of compassion. It was as just such an educator that the Buddha became known as the Tathāgata, the Thus-Gone (*tathā-gata*), which Nagao explained can also mean the Thus-Come (*tathā-āgata*), such that “it is possible to interpret thus-gone as representing the Buddha’s wisdom that denotes ascent while thus-come can be interpreted as Buddha’s compassion that denotes descent.” Gadjin also noted that the term bodhisattva too can be understood to imply “a sattva [being] who aspires for bodhi [enlightenment],” and, in the sense of descent, as “a sattva who has incarnated from bodhi.”⁹¹³ Thus, the expression ‘take a step forward from the top of a hundred-foot pole’ is of a kind with Zengo 49, *wakō dōjin* (和光同塵): tempering your light, assimilate the dust of the world.

Zen expressionism takes many forms, but is particularly at home in the arts of calligraphy and painting. There are many wonderful examples of paintings of the ascetic Shākyamuni’s descent from the Himalayas with various inscriptions, like:

Since entering the mountain, so dried out and emaciated,
Frosty cold over the snow,

⁹⁰⁶ *Zen Sand supra* Note 13 at 8-9.

⁹⁰⁷ *Collected Papers of G.M. Nagao supra* Note 899 at 206.

⁹⁰⁸ *Hyakushaku kantō ni za suru tei no hito. Zen Sand supra* Note 13 at 303.

⁹⁰⁹ *Zen Sangha Verse Collection supra* Note 23 at 191.

⁹¹⁰ *Hyakushaku kantō ni ippō o susume, jippō setsudo ni zenshin o genzu. Zen Sand supra* Note 13 at 574.

⁹¹¹ *Zen Sangha Verse Collection supra* Note 23 at 385.

⁹¹² *Ten Oxherding Pictures, supra* Note 78.

⁹¹³ *Collected Papers of G.M. Nagao supra* Note 899 at 205.

But after a twinkling of revelation, with impassioned eyes;
Why then would you come back to the world?⁹¹⁴

Possibly the earliest extant prototype for such paintings was that of Shākyamuni Leaving the Mountain (*shussan shaka*, 出山釈迦) by the early thirteenth century master artist Liangkai. At one time the property of the shōgun Ashikaga Yoshinori, it is now preserved by the Agency for Cultural Affairs in the Tokyo National Museum. Shidō Bunan, the teacher of Zen Master Hakuin Ekaku's teacher, inscribed one such descent painting with "'Buddha' is the name attached to what remains alive after the body has thoroughly died,"⁹¹⁵ but this was not a theme which could escape treatment by the likes of Hakuin himself, whose many extant Indian-ink interpretations include the following captions.

啄破大円鏡、活埋黒暗昏
一片瘦稜骨、鷺兎過雪村

Suddenly, the Great Round Mirror shattered,
And He was buried alive in the pitch-black night.
All skin and protruding bone,
A young heron, He flies over a village white with snow.⁹¹⁶

Again, there is "a crow flies over an old village white with frost" (鴉過古村霜⁹¹⁷) which is a line from a poem in Hakuin's *Poison Flowers from a Thicket of Thorns* which runs:

Sunrise; the priest seeks a pot for the medicinal drink;
In the main hall, the sound of chanting.
A crow flies over an old village white with frost.⁹¹⁸

⁹¹⁴ Translated by Wai-kam Ho in Sylvan Barnet & William Burto, *Zen Ink Paintings* (Tokyo: Kodansha International Ltd., 1982) at 22.

⁹¹⁵ Audrey Yoshiko Seo & Stephen Addiss, *The Sound of One Hand: Paintings & calligraphy by Zen Master Hakuin* (Boston: Shambhala Publications, Inc., 2010) at 54 [hereinafter, *The Sound of One Hand: Paintings & calligraphy by Zen Master Hakuin*].

⁹¹⁶ *Dai-enkyō o taku hashi/koku-an-kon o katsu-mai su./Ippen no sō-ryō-kotsu/roji yuki-mura o sugu.*

⁹¹⁷ *A wa sugu komura no shimo.* This would bear the interpretation "a crow, He flies over an old village white with frost."

⁹¹⁸ Thomas Kirchner (tr.), "The Ryu'un-ji Collection: Zen Paintings and Calligraphy by Zen Master Hakuin" prepared by the staff of the International Research Institute of Zen Buddhism, Kazuyasu Katou et al., online: <http://iriz.hanazon.ac.jp/hakuin/rekihaku/> (date accessed: 7 October 2013).

Another of Hakuin's descent captions runs "cold clouds encage the snow, weighty in setting sunlight" (寒雲籠雪夕陽重⁹¹⁹), also from *Poison Flowers from a Thicket of Thorns*:

The Great Way is vast and lonely with no flaw anywhere.
What is it that the gray-headed old geezer [lit. yellow-faced barbarian, i.e. the Buddha] hoped to achieve?
Cold clouds encage the snow, weighty in setting sunlight;
Mountain moon glows on plums, pure are the night colours.⁹²⁰

So, what is it that the yellow-faced barbarian hoped to achieve?

出身猶可易
脱体道応難

To attain release from self is easy,
But to speak after liberation is difficult.⁹²¹

⁹¹⁹ *Kan'un, yuki o komete sekiyō omoshi.*

⁹²⁰ Translated by Jonathan Chaves in *The Sound of One Hand: Paintings & calligraphy by Zen Master Hakuin supra* Note 918 at 56.

⁹²¹ *Shusshin wa nao yasukarubeshi/dattai ni iu koto wa katakarubeshi. Zen Sand supra* Note 13 at 403.

滅却心頭火自涼

Zengo: *Mekkyaku shintō ka jiryō* (*Shintō o mekkyaku sureba, hi mo onozukara suzushi*).

Translation: When the mind is extinguished, even fire of itself is cool.

Source: *Hekiganroku* (*The Blue Cliff Record*) *Commentary*: 43.

This phrase, found in Zen Master Yuanwu's *Critical Commentary* on Case 43 of the *Hekiganroku*, Dongshan's 'No Cold or Heat,' is drawn from the words of Zen Master Sixin Wuxin (1043-1114), a disciple of the eminent Song dynasty priest, Zen Master Huitang Zuxin (1025-1100). Though Zen Master Wuxin loved to use this phrase, it became especially well known in the Muromachi Era through Zen Master Kaisen Shōki (d. 1582) of Erin-ji Temple (founded by National Teacher Musō) in the Province of Kai (Enzan City, Yamanashi Prefecture).

This well-known phrase is originally from the fourth (concluding) line of the late Tang dynasty poet Du Xunhe's (846-904, his courtesy name was Yanzhi and he was the illegitimate son of Du Mu) seven-character quatrain, *A Summer Day at Wukong's Pavilion*, and was held by both Wuxin and Kaisen to be either the third (turning) line, or the fourth line.

"At the height of summer's heat (*sanpuku*) I close the gate and don a robe to meditate. [In this temple] no shady room of pine or bamboo is there. Quiet meditation (*anzen*) does not always require [the cool of] mountains or streams. When the mind is extinguished, even fire of itself is cool."

This means that, even though intensely hot, Superior Wukong closes his gate, puts on his priestly attire and sits in meditation. A good place for seated meditation is not necessarily quiet, in the middle of cool hills, or at waters' edge. In his room, there grows not one pine nor a single bamboo for shade. It is when we cut off deluded thoughts and transcend cold and heat that intense heat does not bring on suffering, but, on the contrary, is refreshing.

When the mind of discriminatory and deluded ideations is utterly severed and there is a breakthrough to the *samādhi* state of no-self and no-mind, even intense heat feels cool, and even extreme cold is reminiscent of the warmth of a spring breeze. Not fleeing from objective phenomena but moving forward and becoming one with those things, in other words, being immersed and assimilated into coldness, hotness, pain and pleasure, with that union of object and subject there flowers the mental state of "no-mind,

no-thought.” Not avoiding suffering, when you actively engage and penetrate the thing, in the midst of heat you forget the heat, and are instead able to perceive the coolness therein.

This phrase was made especially famous by Zen Master Kaisen, so I will now make a note of that matter.

Zen Master Kaisen lived at Sōfuku-ji Temple in Mino (Gifu Prefecture) but was later invited to Erin-ji Temple by Takeda Shingen (1521-1573), who showed him great respect. He was a priest of such eminence that, hearing of his reputation, Emperor Ōgimachi granted him the title of National Teacher Daitō Chishō. Following Shingen’s illness and death, the Takeda clan was destroyed by Oda Nobunaga. Though in admiration of Zen Master Kaisen’s reputation for virtue, when Nobunaga tried to visit him to pay his formal respects, he was rebuffed. Kaisen had moreover incurred Nobunaga’s wrath during the decimation of the Takeda clan when he accepted the remains of Shingen’s son, Katsuyori, and performed a service for him. Finally, Nobunaga ordered that Erin-ji Temple be burned. Surrounded by fire on four sides, Zen Master Kaisen and over one hundred of his disciples retreated to the upper floor of the temple gate. At that time, the whole group sat upright and each recited a final verse until, finally, Zen Master Kaisen recited both the turning and final line of the poem presented above. Then, together with the others, he calmly entered the *samādhi* of fire (*kajō*). He died on April 3 in the tenth year of Tenshō (1582), but Nobunaga was to die by fire two months later at Honnō-ji Temple during an attack by Akechi Mitsuhide (1526-1582), in what could be called his “just desert.”

Unlike Superior Wukong’s situation, Zen Master Kaisen lost his life amidst sweltering flames, and while his death verse may have been a line from a historical figure, it was Zen Master Kaisen himself who, under extreme circumstances, physically actualized (*taitoku*: bodily attained) “when the mind is extinguished, even fire of itself is cool.” According to the *Hekiganroku* case of *Dongshan’s ‘No Cold or Heat,’* when a monk inquired “what sort of place is it that has neither cold nor heat,” Tang dynasty Zen Master Dongshan Liangjie (807-869) responded “when it’s cold, the cold kills you; when it’s hot, the heat kills you.” Zen Master Kaisen said that with his body.

COMMENT

入火不焼入水不溺

Entering fire he is not burned, entering water he is not drowned.⁹²²

⁹²² *Hi ni itte mo yakezu, mizu ni itte mo oborezu. Zen Sand supra* Note 13 at 353.

Combustion is defined as “the rapid chemical union of a fuel with oxygen, accompanied by the liberation of useful heat energy.”⁹²³ It is useful heat energy which cooks our food, but that same heat energy may also burn down our homes – of itself, fire remains indifferent, such that even to say “indifferent” is meaningless. Two of the most iconic photographs of the twentieth century highlighted the lethal impact of fire on the human body. One, from 11 June 1963, portrayed the protest via self-immolation of a young Buddhist monk named Thích Quảng Đức on a street in Saigon. The other, from 8 June 1972, was that of near fatally burned Phan Thị Phúc, then aged nine, running naked from her village which had just been bombed with napalm. Given what even a child knows of fire, in what sense could fire of itself ever be cool?

通身紅爛火裏看

When your whole body is aflame, look into the fire.⁹²⁴

It should be made clear from the outset that there is nothing in Buddhist literature or Zen practice to support self-immolation for any cause, however noble. Unfortunately, during the Heian era, some devotees of Amitābha (Immeasurable Light), also known as Amitāyus (Immeasurable Life), sought rebirth (*ōjō*, 往生) in the Western Paradise of his Pure Land by relying on the example of the Bodhisattva Bhaiṣajyarāja who, according to the *Lotus Sūtra*, “covered his body with a divine jewelled garment and with the fragrant oil [of campaka flowers]. Through his transcendent power and vows he set his body alight, which illuminated worlds equal in number to the sands of eighty *koṭis* of Ganges Rivers.” That this is metaphorical should have been more than evident when the scripture went on to describe how “his body was alight for one thousand two hundred years.”⁹²⁵ Another disturbing example of twisted literalism, which the British Raj sought to stamp out, was the unbalanced practice of widow burning in India. Known as “suttee,” a distortion of Sītā, it was so-called because, according to *The Adventures of Rāma* (*Rāmāyana*), subsequent to her abduction and rescue, Sītā sought to restore her purity in the eyes of her jealous husband, Rāma, through the ordeal of fire, but the god of fire, Agni, would not consume her. Here, it should be clear that Agni’s natural indifference had met its match in Sītā, whose spontaneous spiritual indifference had passed beyond absurdities like purity versus impurity. Agni found no fuel in Sītā’s *satya* (Truth) or *sat-ya* (Is-ness) to burn. Literalism has always been the bane of religious insight, a liberation which has little to do with the claims generally peddled by evangelists and priests, or aped by politicians, businessmen and military leaders who tap into its organizational and emotional potential for their own purposes.

⁹²³ *Van Nostrand’s Scientific Encyclopedia* (Princeton, New Jersey: D. Van Nostrand Company, Inc., 1968) at 390.

⁹²⁴ *Tsūshin kuran kari ni miyo. Zen Sand supra* Note 13 at 291.

⁹²⁵ *The Lotus Sutra supra* Note 315 at 293.

“The yogi who has passed beyond all states and is not troubled by any thoughts (or memories), remains like one dead (impervious to external stimuli). Undoubtedly he is a *mukta*, emancipated while living....A yogi in samadhi feels neither smell, taste, touch sound, shape nor color. He does not know himself and others....A yogi in samadhi does not feel heat or cold, pain or pleasure, honor or disgrace.” - *Hatha Yoga Pradipika*⁹²⁶

Though they cannot be considered supernatural, in the course of their various practices monks and yogis sometimes exhibit capabilities which can surely be called supernormal. For example, according to *Magic and Mystery in Tibet*, the intrepid Alexandra David-Neel witnessed a test in which the contestants sat by an icy mountain stream through a cold Tibetan night to see who could dry the most wet shawls placed against their bare bodies.⁹²⁷ Intended to measure their mastery of *dumo* (*gtumo*), a kind of psychic heat generated through specific yogic breathing and visualization exercises, success earned them the title *repa* (*respas*), “entitled to wear the white cotton skirt, insignia of proficiency in tumo,”⁹²⁸ after the fashion of Tibet’s most famed yogi, Milarepa: Mila, the Cotton Clad. In the laboratory, when B.K. Anand et al. applied unpleasant levels of cold induced pain to meditating yogis they observed persistent alpha activity in their EEG output with none of the alpha blocking which the researchers had expected to see in the electrical activity of the subjects’ parietal leads, causing them to speculate that “these individuals were able to block the afferents from activating the RAS [reticular activating system] and thus remain in alpha activity.”⁹²⁹

Again, W.Y. Evans-Wentz described his encounter with a yogi at Rikihikesh on the Ganges who sat naked under the mid-day sun while surrounded by four fires only feet from his body, a practice called the *Pancha-Dhūni* or Five Fires.⁹³⁰ Researchers who exposed Zen meditators to heat induced pain using a thermal stimulator found that “the degree of connectivity between dACC [dorsal anterior cingulate cortex] and DLFC [dorsolateral frontal cortex],” evident from a BOLD fMRI, “strongly predicted baseline pain sensitivity, exclusively in meditators. Practitioners requiring the highest temperature to report pain (low sensitivity) had the weakest connection (correlation) between dACC and DLFC during pain. Thus, a functional decoupling of regions typically involved in higher-order cognitive processes seems to underlie the lower pain sensitivity observed in

⁹²⁶ *Hatha Yoga Pradipika* *supra* Note 717 at 193, 194 & 195.

⁹²⁷ Alexandra David-Neel, *Magic and Mystery in Tibet* (New Hyde Park, New York: University Books, Inc., 1965) at 227.

⁹²⁸ *Ibid.* at 228.

⁹²⁹ B.K. Anand, G.S. Chhina & Baldev Singh, “Some Aspects of Electroencephalographic Studies in Yogis” 13 *Electroenceph. clin. Neurophysiol.* (1961) 452 at 455.

⁹³⁰ W.Y. Evans-Wentz (ed.), *Tibetan Yoga and Secret Doctrines* (New York: Oxford University Press, 1968) 160-161.

meditators.”⁹³¹ In the experiential language of T.E. Lawrence, as portrayed by Peter O’Toole in the 1962 classic *Lawrence of Arabia*, when challenged to explain the trick to snuffing out a match with his fingers, Lawrence/O’Toole responded that the “trick” was not to mind that it hurt. But what sort of trick is that?

馬ぼくぼく
われを絵に見る
夏野哉

On a plodding horse
I find myself in a picture
Of a summer field.⁹³² - Bashō

When Zen Master Linji was suddenly enlightened he proclaimed that there wasn’t much to his Master Huangbo’s Buddha Dharma.⁹³³ Indeed, generally speaking, Buddhism simply proposes that the mind functions as described in the following passage from the *Avatamsaka Sūtra*’s “Bodhisattvic Verses in the Palace of Suyama Heaven.”

こころは巧みな画工のやうなもので
種々の五陰をゑがき
あらゆる世界のうちに、ものとして造らぬといふことはない。

仏も亦こころと等しく
衆生もまたほとけとおなじい。
心と、仏と、衆生と、
この三つのものは無差別である。

諸仏はことごとく
あらゆるものは心からおこると了知したまふ。
もしよく斯やうに解るならば、
その人はまことの仏ををがみまつるだらう。

こころ、身に住ませず、
身もまたこころに住ましないで、

⁹³¹ Joshua A. Grant, Jerome Courtemanche & Pierre Rainville, “A non-elaborative mental stance and decoupling of executive and pain-related cortices predicts low pain sensitivity in Zen meditators” 152 *PAIN* (2011) 150 at 155.

⁹³² *Uma bokuboku/ware o e ni miru/natsu no kana.*

⁹³³ *Sasaki: the Recorded Sayings of Ch’an Master Lin-chi supra* Note 667 at 51.

しかもよく仏事をなすこと、
自在であり、未曾有である。

人もし
三界一切のほとけを知らうとおもふならば、
まさに斯やうに観ずるがよい。
こころ、もろもろの如来をつくると。

Mind is like a master painter
Drawing all five *skandha* (constituents of existence):
In all the world there's no dharma-thing it does not make.

As mind, so Buddha
As Buddha, so are sentient beings.
Mind, Buddha and sentient beings
Are not to be distinguished as three.

All Buddhas thoroughly understand
That all things arise from mind
And whosoever well understands thus
Sees the Real Buddha.

Mind dwells not in body
Nor body in mind
Yet it carries out all the Buddha's activities
Unparalleled in freedom and ease.

If people want to seek out
All the Buddhas of the triple world
They should contemplate thus without fail:
“All Tathāgata-Buddhas are constructs of mind.”⁹³⁴

It might be added that, in this vision, “as with all Tathāgata-Buddhas, all Pure Lands too are constructs of mind-alone” (諸の如来の如く唯心が諸の浄土をも造る), but what is the mind which the *Avataṃsaka Sūtra* hypothesizes, and which failed to impress Linji?

只看棚頭弄傀儡
抽牽全籍裏頭人

Just look at puppets performing on the box stage,

⁹³⁴ *A Complete Colloquial Translation of the Avataṃsaka Sūtra* vol. 1 *supra* Note 492 at 480.

Every movement controlled by the person behind.⁹³⁵

⁹³⁵ *Tada hōtō ni kairai o rō suru o miyo, chūken mattaku ritō no hito ni yoru. Zen Sand supra* Note 13 at 548. This comment was made by Zen Master Linji, translated by Ruth Fuller-Sasaki as “look at the wooden puppets performing on the stage! Their jumps and jerks all depend upon the man behind.” *Sasaki: the Recorded Sayings of Ch’an Master Lin-chi supra* Note 667 at 6.

不風流処也風流

Zengo: *Bu-fūryū sho yaku fūryū* (*fūryū narazaru tokoro mata fūryū*).

Translation: Where there's no style, that's style.

Source: *Hekiganroku* (*The Blue Cliff Record*): 67.

Besides the *Hekiganroku*, this is a Zengo that appears in the likes of *Hongshi's Gāthā Verses* [fascicules eight and nine of *Zen Master Hongzhi's Extensive Record*], and *Baiyun Shoudan's Gāthā Verses* [*Linji's Three Doses of the Stick*, in *Baiyun Shoudan's Extensive Record*, fascicle four].

Fūryū or “style” means that which is elegant, beautifully decorated or unworldly, and is that which is also called both “taste” (*fūga*) and “refinement” (*yūga*). This Zen phrase states that where there is no style or elegance, there is, nevertheless, still style, and something of charm. It is in this very place of no-style (*bu-fūryū*) that style is expressed. “Style” cannot be called real style. “Real style” is that which can be said to transcend style.

In *Hongshi's Gāthā Verses*, the line that precedes this Zengo runs: “when a single leaf falls, it is autumn everywhere under Heaven” (*u-i-ki-ji-ten-i-ki*).

When the luxuriant growth of leaves drop from the trees, it is harvest time, but we can hardly call the cold, wind-blown landscape of harvest *fūryū*. Nevertheless, we can sense real *fūryū* in those very objects of nature that are bereft of all “charm.”

Beautiful, verdant landscapes, or, artworks, including gaily decorated, grand paintings or sculptures, may appear to be truly elegant, but that is only beauty and cannot be referred to as real charm-bereft *fūryū*. In the Zen school there are few items that are gorgeously decorated. Instead, most are unconventional items that are simple, subdued, and in quiet tints. In these one can see neither elegance nor beauty, but this is taste and refinement nevertheless.

The phrase *bu fūryū sho yaku fūryū* is often portrayed on hanging scrolls in Tea Rooms (*chashitsu*), but it is this “no-style” or *bu-fūryū*, that we must attend to and appreciate. Also in the Way of Tea, one must be prudent about assuming an air of *fūryū*. As with tea utensils, rather than in a selection of things symmetrical, that charm which can hardly be spoken of lies in that which is warped and non-uniform. It is those very unsymmetrical, unstylish things that can be called items of real style.

There is a satirical verse (*senryū*) that runs: “imitating Ikkyū, he drives them from the temple.” This verse is about chasing someone from a temple in imitation of the Zen Priest Ikkyū (1394-1481), known for his eccentric behaviour. That imitation which holds that imitating Ikkyū is “style,” or is “unconventional,” is a sham, and is not of one's own true nature. It must be a self-characteristic thing of one's own creation. Things like

imitation and taking on the air of *fūryū* are reprehensible. What is essential is that one completely penetrate and transcend the quality of *fūryū* to arrive at the place of *bu-fūryū*, no-style. One would do well to fix one's mind on this point while practicing Zen.

COMMENT

足引乃山二四居者風流無三吾為類和射平害目賜名

In mountain woods live I
Of style completely shy
So I beg you mark me not
For the behaviour of my lot.⁹³⁶ - *Manyōshū*, Book 4, verse 721

The expression “that's style where there's no style” (*bu-fūryū sho yaku fūryū*, 不風流処也風流) is abstracted from a verse by the northern Song dynasty Zen Master Baiyun Shouduan (1025-1072) written to commemorate the teaching style of Huangbo Xiyun, particularly the three painful blows (*sando tsūbō*, 三度痛棒) which he delivered to his student Linji Yixuan, thereby creating the dynamic circumstances (*kien*, 機縁) for the latter's great enlightenment.

With one fist he struck down the Yellow Crane Pavilion,
With one kick he overturned the Isle of Parrots.
He adds more spirit where there's already spirit,
But that's his style, where there's no style.⁹³⁷ – Baiyun Shouduan

Following Shibayama, the first two lines use scenic spots in Wuhan to express the dynamism of awakening which overturns heaven and earth,⁹³⁸ while the following lines mean its okay to be crude, but there can be gusto in the absence of crudeness as well.⁹³⁹ Linji received rough treatment at the hands of Huangbo, but with a gentle verbal prod from Master Dayu he quickly realized that it was really all grandmotherly kindness on Huangbo's part, or, as Shibayama put it: “its fun to win, but its fun to lose, too.”⁹⁴⁰

⁹³⁶ *Ashihiki no, yama nishi oreba, miyabi nami, waga suru waza o, togame tamauna.*

⁹³⁷ *Ikken ni kentō su kōkakurō/Itteki ni tekohon su ōmushū/Iki aru toki iki o sōu/Fūryū narazaru tokoro mata fūryū. Zen Sand supra Note 13 at 486 & 489.*

⁹³⁸ *Zen Sangha Verse Collection supra Note 23 at 323.*

⁹³⁹ *Ibid.* at 397.

⁹⁴⁰ *Ibid.*

In Zen expressionism, “style” also became a guiding concept in the Way of Tea (Chanoyu). Many have written eloquently on the complex vocabulary of Japanese aesthetics, which includes obscurities like *wabi* (侘び, the poverty of no-self, no-mind evident in the insufficiencies of life), *sabi* (寂び, the antiquity of the selfless Self or Mind of no-mind manifest in the rustic, aged and lonely), *aware* (哀れ, the pathos of *participation mystique*) and *yūgen* (幽玄, the clear and manifest *mysterium*, the living *genjō kōan*), all thusness-aspects (*nyoze-sō*, 如是相) of the singularity of the Marvellous Mind (*myōshin*, 妙心) and Marvellous Existence (*myō ’u*, 妙有) of Zen superconsciousness (*samādhi*), but of such significance is *fūryū* (風流) to Chanoyu that Hayashiya Tatsusaburō, then Professor of History at Kyoto University’s Research Institute for Cultural Science, opened his “Historical Review of The Art of Chanoyu” with a section on “The Realization of *Fūryū*,” according to which: “the word “*fūryū*,” which must have come from China, is fondly used in various versions here in Japan. In the “*Manyōshū*” (a collection of ancient poems) the word “*fūryū*” was used with the Japanese pronunciation “*miyabi*,” [lit. courtliness] meaning “the graceful.” Later, it was a little modified to mean “enjoyment.” The word initially meant “the manners handed down from the preceding generations.” In other words it meant tradition [*ifū*, 遺風].”⁹⁴¹ For his part, the novelist Mushakōji Saneatsu felt it would be no easy matter to impart the sense of refinement, taste and elegance which is indicative of *fūryū*, but that “a life in which a man takes the wonders of nature for his companions – the moon, fresh-fallen snow, the flowers – this is the way to cultivate *fūryū*,” and “men who are unable to or have not cultivated this sense have natures which are easily brutalized and coarsened.”⁹⁴² Tea and Zen may be of one flavour’ (*chazen ichimi*, 茶禅一味: Zengo 52), as Murato Jukō discovered, but surely ‘*fūryū* is the single flavour of Zen’ (*fūryū ichimi zen*, 不流一味禅), and whether ‘thus-come’ of the realm of Tea or of the world of Zen, a person of *fūryū* will unselfconsciously manifest *fūryū* in all of his or her activities.⁹⁴³

Another *fūryū*-related vocabulary item pregnant with significance is *fūryū-zanmai* (風流三昧, *fūryū samādhi*), a general term which embraces Tea *samādhi* (*chanoyu-zanmai*, 茶の湯三昧), that being the pinnacle of aesthetic sensibility to which the Zen-Tea practitioner strives. The latter is intimately related to the Zen-Tea praxis of entering the *samādhi* of handling tea utensils with ‘concentration on one thing without distraction,’ (*shuitsu muteki*, 守一無適: Zengo 52), and may even be considered an

⁹⁴¹ Hayashiya Tatsusaburō, “Historical Review of the Art of Chanoyu: Part 1” (Summer 1970) *Chanoyu Quarterly* (Kyoto: Urasenke) 33 at 33-34.

⁹⁴² Mushakōji Saneatsu, “Return to Nature” *Chanoyu Quarterly* *ibid.* 1 at 2 & 4.

⁹⁴³ On one occasion I attended a tea service at Daitoku-ji Temple in Kyoto where I had the good fortune to handle a tea bowl and scoop made by Zen Master Kobori, a true man of *fūryū*, and was immediately impressed with their easy naturalness and refined masculinity – before I learned who had made them.

extension of early Buddhism's Right Mindfulness (*sammā sati*), the practice of becoming one with each and every activity, whether walking, standing, sitting or lying down - or serving or drinking tea – again, all practices compellingly reflected in the various object and objectless *śamādhis* set out in Patañjali's *Yoga Sūtra*.

Of *śamādhi* or enstasy, as some call it, Patañjali explained: “that [consciousness], [when] shining forth as the object only as if empty of [its] essence, is enstasy.”⁹⁴⁴ In that state, the mind is emptied of ordinary reflective thought and ‘the object shines by itself’ (*artha mātra nirbhās*). However, Patañjali distinguished four levels of proficiency in object *śamādhi*, beginning with *śavitarka śamāpatti* (engrossment with cogitation) in which the yogin's enstasy or engrossment in the object of concentration is still “interspersed with cogitation,”⁹⁴⁵ through the more complete absorption in the object called *nirvitarka-śamāpatti* (engrossment without cogitation), to *śavichāra* and *nirvichāra śamāpatti*, engrossment with and without reflection (*vichāra*), respectively, in which the object of the yogin's contemplation is no longer an external object, but the subtle objects of memory and imagination, the unconscious “residuum of subtle activators” (*saṃskāra*)⁹⁴⁶ which must be exhausted if the yogin is to move from those four forms of *śamprajñāta śamādhi* (enstasy with cognitive objects) to *aśamprajñāta śamādhi* or ultra-cognitive enstasy without cognitive objects, as explained by Georg Feuerstein: “the former has an objective mainstay or ‘prop’ which may be any of the myriads of forms of Nature, including the transcendental core of the world itself. The latter type of enstasy, on the other hand, has no objective support whatsoever, but is entirely oriented towards the Self.”⁹⁴⁷

Zen is more succinct.⁹⁴⁸

“The ass gazes at the well, the well gazes at the ass.”

That is *śamprajñāta śamādhi*.

“The well gazes at the well, the ass gazes at the ass.”

That is *aśamprajñāta śamādhi*.

⁹⁴⁴ Georg Feuerstein, *The Yoga-Sūtra of Patañjali: A new translation and commentary* (Rochester, Vermont: Inner Traditions International, Ltd., 1989) at 97.

⁹⁴⁵ *Ibid.* at 52.

⁹⁴⁶ *Ibid.* at 38.

⁹⁴⁷ *Ibid.*

⁹⁴⁸ Adapted from *Dōgen's Extensive Record* *supra* Note 847 at 360.

Returning for a moment to Zengo 81 it can now be seen how Zen Master Kaisen entered the samādhi of fire (入火三昧).

“Kaisen gazes at the fire, the fire gazes at Kaisen.
The fire gazes at the fire, Kaisen gazes at Kaisen.”

That’s how Zen Master Kaisen died, but what, then, was his living style?

蝶消えて
魂我に
返りけり

The butterflies gone
My soul to me
Returned. - Andō Wafū⁹⁴⁹

Such is the the self of no-self, the mind of no-mind, the style of no-style and, ultimately, the no-death of death.

⁹⁴⁹ *Chō kiete/tamashii ware ni/kaeri keri*. Adapted from verse 934 in Asatarō Miyamori, *An Anthology of Haiku Ancient and Modern* (Tokyo: Maruzen Company Ltd., 1932) at 807.

安眠高臥对青山

Zengo : *Anmin kōga seizan ni taisu.*

Translation : Peacefully sleeping, at ease, facing the blue mountains.

Source: *Gotō'egen (A Compendium of the Sources of the Five Lamps)*: 18.

Besides the *Gotō'egen*, this [seven-character] phrase appears as a fourteen-character barrier in the *Zen Sangha Phrase Collection*, following the expression *rōtō soyō buji no hi*, or, “old and lazy, days of ‘nothing more to do’.”

Rōtō is short for *rōmō tentō*, or, “old and bewildered,” old (*rō*) at seventy, and aged or senile (*mō*) at eighty or ninety. Getting old and the body’s becoming infirm is that which is called *rōtō* or decrepitude (*rōsui*). *Soyō* is laziness (no clarity of mind, no get up and go), also referred to as *sōran* (listless, lazy) or *rōran* (old and lazy). *Kōga*, an anxiety free life of ease, is living with noble (dignified) anonymity, divorced from worldliness.

‘Being old and infirm, it is a problem to do anything at all, and so I have no inclination to do anything. Now, however, free of worldliness, without any concerns whatsoever, I lay myself down and gaze at the mountain scenery, spending the remainder of my life at ease, day after day, with nothing to do.’ That is the sense of these two lines.

With neither desire for nor attachment to this floating world, merging with nature in an easy frame of mind, this verse extols the quiet and comfort of living out one’s declining years with mountains and streams for friends. One senses herein an indifference to worldly gain, the enlightened state of ‘no-self, no-mind,’ and a consciousness (*kyōgai*) of purity and tranquility.

The *buji* (Zengo 56) of the leading verse is a Zengo that requires special cautions. In general, it implies things like tranquil (*heion*), nothing happening (*koto ga okoranai*), nothing to do (*yō ga nai*) or problem free (*mondai ga nai*), but in the Zen sect, it means something deeper. The *Record of Linji* points out that *buji* is a state wherein one’s outwardly striving mind is completely absent. That is to say, without attachments, and having thoroughly brushed aside vexations and delusory thoughts, it is a term that expresses the enlightened state of free, unhindered (*jiyū muge*) no-mind. Zen Master Linji said of it, “from the beginning there has been nothing to do” (*honrai buji*). In his *Letter on the Composure of the Nature*, Cheng Mingdao called it “[an] undisturbed [state of] clarity and naturalness” (*chōzen buji*), and Lu Xiangshan said, “from the beginning, the human mind has nothing to do” (*The Complete Works of Lu Xiangshan*).

In a word, *buji* is a state of tranquil non-activity, and denotes the calmness of a mind that has returned to the original True Self. One who penetrates humanities original form and achieves a state of tranquility is referred to as a man of *buji*, a noble man or an enlightened one (a Buddha). When *buji* is interpreted as Zengo, though old, it is in the weight of one's being old in the Way of enlightenment added to the lines "peacefully sleeping at ease facing the blue mountains" and "old and lazy, days of 'nothing more to do' that such a one is properly referred to as 'a man of *buji*.' One would hope to achieve the state of mind of those two lines in one's own declining years.

Since age and senility have put in an appearance, I'll make a note here about longevity.

The longest living thing was a tall evergreen tree of ancient China called the Great Chun (*Ta Chun*) that lived sixteen thousand years (according to the *Zhuangzi*). Then, in declining order, came the tortoise, at ten thousand years; the Ming Ling (which is another name for a tortoise, and the name of a tree in the *Liezi*) and the crane, at one thousand years; and then Pengzi (who appears in the *Biographies of the Immortals*) at eight hundred years. Of people, Ancestor Peng was the longest lived.

Great longevity is one hundred and twenty years; middling longevity is one hundred years; and, the least longevity is eighty years. Ninety-nine is *hakuju*, eighty-eight is *beiju*, and *kiju* is one's seventy-seventh birthday. *Koki* is age seventy, and *kanreki* is one's sixty-first birthday. A long life is called a "life of Ancestor Peng," a "life of Chun," a "life of Jurō," (the god of longevity), or, "old as the tortoise," and "old as the crane." To wish someone a long life, however, we will say "may your age be as Mount Tai and your happiness as vast as the Eastern Sea," and "may your happiness and life be as boundless as the sea."

竹影掃階塵不動

Zengo: *Chikuei, kai o harau mo, chiri dōzezu.*

Translation : Bamboo shadows sweep the stairs but disturb not the dust.

Source: *Futōroku* (*The Comprehensive Record of the [Transmission of the] Lamp*): 7.

The following line is “moonbeams penetrate to the bottom of the pool, but leave not a trace in the water” (*tsuki tantei o ugatsu mo, mizu ni ato nashi*). Besides the *Futōroku*, this well-known couplet appears in fascicle 5 of *Tales from the Locust-tree Land of Tranquility*.

At age 12, upon hearing a monk recite this couplet while visiting a mountain temple with his father, there arose in the founder of Engaku-ji Temple (Kamakura), Zen Master Wuxue Zuyuan (Mugaku Sogen, 1226-1286), a desire to leave home, and at age 13 he entered the Jingci-si Temple in Hangzhou.

Zen Master Zuyuan connected deeply with these phrases, so allow me to introduce here an anecdote regarding the Master.

In the first year of De-you (1275), the Mongolian (Yuan⁹⁵⁰) army swept into southern Song China in great force. Brandishing swords, they broke into the Nengren-si Temple at Wenzhou (Zhejiang Province) where the Master was staying. Unperturbed, the Master recited the following verse, whereupon his assailants, impressed by his unusual demeanour, withdrew.

“In the whole universe there is no place to insert even a single stick of bamboo.

Happily, I understand that man is empty, and that dharma-things are empty too.

Admirable indeed is the three-foot sword of the Great Yuan.

Sharp as lightning’s flash, it cuts the spring breeze.”

‘In this vast universe there is not the tiniest place to thrust even a single staff. (There is no room in heaven and earth to accommodate a single person. That is the completely self-forgotten state.) Thankfully, when self-emptied, all things too are empty. If I am to be severed by the three-foot sword of the Yuan army, I will receive it with gratitude. It is like a flash of lightening that instantaneously cuts the spring breeze. All things of this world being non-substantial (*issai kaikū*), there is naught to which to react.’

⁹⁵⁰ *Yuan*, meaning “The First Beginning” or “The Origin,” was the Chinese dynastic name adopted by Khubilai Khan (1215-1294) in 1271. It was the first such name not derived from a place name.

That is the meaning of this otherwise famous four-line stanza. It was because Zen Master Zuyuan was attached to nothing whatsoever and lived in an absolute state of unhindered freedom (*jiyū muge*), having thoroughly emptied everything, that he was able to respond in that way to the conditions of this world of limitations.

Kai in the first phrase means “step,” while *tan* connotes a pool, a lake, or the abyss. Though the undulating shadows of the wind-blown bamboo sweep across the stairs, even the lightest particles of dirt and dust remain unmoved. Moonbeams may reach to the depths of the abyss, yet raise not a ripple on the water’s surface. These verses express the conduct of affairs that accords with nature as-it-is, absent the operation of thought and discernment, the marvellous activity of the trackless, spontaneous non-action of unhindered freedom (*jiyū muge*). “Leaving not a trace in the water” (*mizu ni ato nashi*) is the same as the Zen phrase *chinseki o todomezu*, meaning, “without leaving a trace” or “tracklessness,” and the state of thoroughgoing Great Enlightenment. Based on the exhaustive forgetfulness of self found in ‘no-self, no-mind,’ both the “shadows of the bamboo” and the “moonbeams” point to the absolute state of natural freedom (*nin ’un jizai*) that is not attached to anything whatsoever, and is uncontaminated with the dust of vexations and delusory thoughts.

月在青天水在瓶

Zengo : *Tsuki wa seiten ni ari, mizu wa hei ni ari.*

Translation : The moon is in the azure sky, the water is in the pot.

Source: *Kaiankokugo (Tales from the Locust-tree Land of Tranquility)*: 4.

This is a Zengo that appears in a dialogue between the Tang dynasty Zen Master Yaoshan Weiyon, i.e. Weiyon of Mt. Yao (745-828), and his student, the literary scholar Li Ao (n.d.). In the [Qingyuan] Zen lineage to which Zen Master Yaoshan belonged, the Zen Way and the Buddha Dharma were proclaimed in single words and phrases, and that bluntness was evident in the manner in which he received Li Ao. The latter authored the famous *Essay on Returning to [One's True] Nature*, out of which grew the Song dynasty (960-1279) theory of “returning to one’s Nature, going back to the Beginning” (*fuku-sei, fuku-sho*), that being a return to the Original Mind and Original Nature spoken of in Buddhism, in other words, the notion of “returning to the Origin, back to the Source” (*henpon gengen*) found in the Zen sect.

One day Li Ao asked the Master of Mt. Yao, “what is that which is Tao?”

The Master pointed to the sky above with one hand and to a pot with the other and asked, “do you understand (*esu ya*)?”

Unable to attain to the ultimate Great Way, Zen’s real intent, Li Ao responded, “I do not understand (*esezu*),” whereupon the Master immediately explained, “the moon is in the azure sky (*tsuki wa seiten ni ari*), the water is in the pot (*mizu wa hei ni ari*).”

Hearing this, Li Ao is said to have grasped his meaning.

This ‘do you understand’ and ‘I do not understand’ also appears in an exchange (Zengo 78) between National Teacher Hui Zhong of Nan Yang (d. 776), and the Tang Emperor, and is a didactic style often adopted within the Zen school.

In this verse, the moon shines high in the azure sky, the water has collected in the pot. This is true reality, perfectly clear, with no room for any doubt. It is an expression of things as they should be, the reality of primary nature’s true thusness, without falsehood, whereby “willows are green, flowers are red” (Zengo 40), “the eyes are horizontal, the nose is vertical” (*gan’nō, bi choku*), and “the pillar is vertical, the doorsill is horizontal.” Nothing could be clearer than this. The moon earthbound and the water in the sky, the eyes vertical and the nose horizontal, or the willows red and the flowers green, are forms of falsehood, not the true state of thusness of their original endowment.

There is the Zengo “the moon is in the azure sky, not in the pot” implying that it is important not to distort the intrinsic reality of things as they should be. It is the same in human relations within families or society: if and when each and every person is in his or her station and performs his or her role to the utmost, that may be called an uneventful state of peace and tranquility. Magnificent, with nothing hidden, the clearly evident essential reality of [each and every] such as-it-isness, is a sign of the Great Way (*daidō*: Universal Path), and that nothing is other than a form (*sugata*: the reality) of the Buddha. It is because all things manifest reality and speak truth before our very eyes that it is important to respond to circumstances with a mind that is itself true, not false.

随处作主立处皆真

Zengo: *Zuisho sa shu, rissho kai shin* (*Zuisho ni shu to nareba rissho mina shin nari*).
Translation: When you are the Master wherever you are, every place you stand is real.
Source: *Rinzairoku* (*The Record of Linji*).

These are the words of Zen Master Linji Yixuan (d. 867), founding Patriarch of the Linji (Rinzai) sect. It is a well-known line from the *Rinzairoku*, a record of the Master's sayings and activities.

The *shu* or Master is also known as the 'one established in autonomy' (*shutaisei*), the 'free and unhindered one' (*jiyū muge-sha*), the 'True Man without rank,' (Zengo 44) or 'Master' (*shujinkō*, Zengo 13). The 'True Man without rank' denotes the truly liberated person who, having transcended dualistic ideations like nobility versus ignobility, poor versus rich, deluded versus enlightened, beautiful versus ugly and right versus wrong, is attached to nothing whatsoever.

"True Man" is a term that appears in the Taoist classic *Zhuangzi*. "Master" (*shujinkō*) denotes the Original Mind, Buddha-nature or Original Face of every person's fundamental endowment. Therefore, saying *zuisho ni shu to nareba rissho mina shin nari* is to say that 'if you do not lose your autonomy at any time or in any place, are awake to the Master (*shujinkō*) and unobstructed freedom (*muge jizai*), and live both bodily and spiritually with all your might, then you will be able to grasp the true in each and every situation.' When a man's life is so lived, every day is a day that expresses truth, and it is therein that life is seen to be worth living.

Contemporary society is replete with odd afflictions. People always live in the midst of anxiety, suffering and impatience, and are led about shackled and oppressed. In a situation like that, is it even possible to establish one's own autonomy, or to obtain real freedom? Whatever the environment, establishing one's independence and freedom of mind (will) does not depend on others; each person must awaken to and establish it using his or her own will. Zen lies in establishing autonomy (the Original Self) and realizing (*taitoku*: embodying) freedom of mind. The "roaming at ease" (*shōyō-yū*) described by Zhuangzi (ca. fourth century B.C.E.) is a skilful expression of the state (*kyōchi*) of a human being (a Perfect Man, a True Man) who lives in absolute freedom, unrestrained by anything whatsoever. One may well say that, in Zen, the very free and unhindered (*jiyū muge*) life of Zhuangzi's variety of autonomy is nothing other than "when you are the Master wherever you are, every place you stand is real."

応無所住而生其心

Zengo: *Ō-mu-shojū, ni-shō goshin (masa ni jūsuru tokoro nakushite shikamo sono shin o shōzubeshi).*

Translation: Engender that non-abiding mind.

Source: *Kongō-kyō (The Diamond Sūtra).*

This is a well-known phrase that appears in the *Kongō-kyō*. Deeply connected to this phrase is Zen Master Huineng, the Sixth Patriarch, who was enlightened upon hearing it, an event which is much discussed, particularly within the Zen sect.

At three years of age Zen Master Huineng lost his father. His family was poor and he earned a living by selling firewood to support his aging mother. One day when, as usual, he set out with a load of firewood on his back, he overheard a monk reciting a *sūtra*. At the line “engender that non-abiding mind,” his mind was illumined. Learning from the monk that the *sūtra* was the *Kongō-kyō* lectured on by the Fifth Patriarch, Zen Master Hong’ren of Yellow Plum Mountain, who taught that “seeing into one’s own nature is the attainment of Buddhahood,” aroused in him the desire to leave home and aspire to the Buddha Dharma. Although concerned about his mother, a generous person provided for her living and Neng went to study under Zen Master Hong’ren with his mind at ease. Master Hong’ren, recognizing his extraordinary talent, had Neng do penance, cooking rice and splitting firewood for eight months.

Enlightened to the principle of the phrase “engender that non-abiding (*mu-shojū*) mind,” he eventually became Hong’ren’s Dharma heir, the Sixth Patriarch, an eminent monk respected as the reviver of the Zen sect in China. (Regarding the Sixth Patriarch, Zen Master Huineng, see Zengo 30, *Original Face*; Zengo 35, *The Wind Moves, The Flag Moves*; Zengo 55, *Not One Thing From the Beginning*; and, Zengo 74, *No Thought of Good, No Thought of Evil*.)

The expression “engender that non-abiding mind” is a line from the advice on practice given by the Buddha to one of his ten great disciples, Subhūti (Subhūti was the son of a wealthy family from Śrāvastī, and was known as foremost in understanding the principle of Emptiness), and is explained in the *Kongō-kyō* in this way.

“Oh, Subhūti! Practitioners of the Way should arouse their pure minds. They should not give rise to a mind that is attached to things seen by the eyes (forms), heard by the ears (sounds), smelled by the nose (odours), tasted by the tongue

(flavours), felt by the body (tactile objects), or thought in the mind (*dharma*: mental constructs). In that way should they engender that non-abiding mind.”

Jū-suru means “to abide,” or, “to dwell.” It is the mind that has stopped at one place, stuck or attached. This is the root-cause that gives birth to delusion. Accordingly, this phrase means that while the mind may be turned to objects, they are to be dealt with just as they are, freely, without infatuation and without attachment.

This means the same thing as the well-known phrase from the *Wisdom Heart Sūtra* that “Emptiness is form” (and its parallel, “form is Emptiness”), i.e. that all things, when viewed as Empty and without form, are, just as they are, concrete real existences.

Zen Master Takuan (1573-1645) explained the essence of non-abiding in these terms.

“From the stopping mind arises the mind of attachment, as well as transmigration. This stopping mind forms the bonds of life and death. Looking at cherry blossoms and autumn leaves engenders the mind of looking at cherry blossoms and autumn leaves, but do not stop therein....Whether seeing or hearing, the aim is not stopping the mind in a single place” (*The Marvellous Record of Immovable Wisdom*).

The *Teachings of Vimalakīrti* also says that “by non-abiding is the Origin manifest.” Zen Master Dōgen too says:

“Coming and going
The waterfowl leave no trace,
But do not forget the way.”

Tang dynasty Zen Master Xuefeng Yicun (822-908) told a monk, “empty handed I leave home, and empty handed I return.” This too is the state of “non-abiding.”

Wang Yangming (1472-1528) approved of and explained the Zen school’s “engender that non-abiding mind” as follows.

“The Buddhists have a saying that is not incorrect. In a bright mirror’s response to things, the beautiful is reflected as the beautiful, and the ugly as the ugly. Illuminating the truth of all things in an instant, i.e. engendering that [state of] mind [of the mirror], a beautiful thing is beautiful, an ugly thing is ugly. Not attached to their instantaneous passing, just that is the state of ‘non-abiding’.”

Yangming thought of the relationship between the substance of mind (*shintai*) and the functioning of mind as in the *Kongō-kyō*’s relationship between “non-abiding” (*mu-*

shojū) and “engendering that mind” (*shōgoshin*), with *liangzhi* or “innate goodness” as the mind-stuff (*shintai*) of non-abiding [and the extension of *liangzhi* into all of life’s affairs as its proper function].

This “engender that non-abiding mind” is a motto one would wish to keep on the ready both while practicing the Way, and in one’s day-to-day life.

一日不作一日不食

Zengo: *Ichijitsu nasazareba ichijitsu kurawazu.*

Translation: A day of no work is a day of no eating.

Source: *Gotō'egen (A Compendium of the Sources of the Five Lamps)*: 3.

Besides the *Gotō'egen: The Chapter on Baizhang's Great Wisdom*, this is a famous maxim that also appears in texts like the *Jingde Record of the Transmission of the Lamp*, *Baizhang's Extensive Record*, the *Biographies of Eminent Monks of the Song Dynasty*, the *Collection from the Founders' Halls*, and the *Tangled Vine Collection*. It has been handed down as the words of Zen Master Baizhang Huaihai (d. 814), well-known for the kōan “sitting alone on Daxiong Peak” (Zengo 61), and is a “living rule” in the practice of Zen.

Though eighty years old, Baizhang continued to participate in daily work (the physical labour of the Zen school). Concerned for his well-being, his students asked him to stop working and convalesce, but he would not listen. Consequently, the students hid his tools, making it impossible for him to work. As a result, Baizhang stopped working, but he just sat for three days without eating. When asked why, Baizhang responded with, “a day of no work is a day of no eating.” With that, when his students apologized for their misdeed and returned his tools, he immediately returned to work and took his first meal.

Baizhang established the famous *Baizhang's Pure Standards* (rules for Zen monastic life), and a special characteristic of those rules is their emphasis on work (*samu*: labour). Since then, practitioners have had a duty to labour, in a relationship which has become inseparable from their practice.

Work, i.e. physical labour, is laid down in *Baizhang's Pure Standards* in a regulation called *Fushin*. As in “the rule for *fushin* is in the equalization of effort from [all ranks] above and below,” engaged in work, *fushin* or “all invited” (*amaneku ko'u*) is all personnel contributing their fair share. *Fushin* is understood to mean general construction or engineering works, and it is therefrom that this Zengo emerged. Baizhang expressed the exemplary practice of *fushin* with his body.

As in the saying, “first, work; second, meditation; and, third, reading the sūtras,” in the Zen school, the emphasis is on work. Work itself is Zen, is practice and is ‘Buddha's work and Buddha's deeds.’ Simple physical labour (*rōdō*) that has forgotten the pure spirit of work (*samu*) is not Zen. In secular society, “a day of no work is a day of no eating” may be interpreted to mean that “someone who doesn't work shouldn't eat,”

but Baizhang's words were fundamentally different. Baizhang was saying that he was unable to eat because he was unable to do 'Buddha's work and Buddha's deeds.' It was not a mandate or order that one must not eat.

Zen values both discipline (*kufū*) in work (physical labour) and in the peace of seated meditation. Wang Yangming also espoused working on (*kufū*) "tranquility in activity, and activity in tranquility." Baizhang's special teaching on work was a retort and a warning to counter those Zennists of his time who ignored the discipline of work.

身心脱落脱落心身

Zengo: *Shinjin datsuraku, datsuraku shinjin.*

Translation: Body-mind fallen away, fallen away body-mind.

Source: *Shōbōgenzō: Gyōjige (The True Dharma Eye Treasury: Sustained Practice) Part Two.*

This is a Zengo that appears in a dialogue with Zen Master Dōgen at the time of his great enlightenment under Song dynasty Zen Master Tiantong Rujin (1163-1228), and is recorded in both the *Shōbōgenzō* and the postscript to *Ju-ching's Supplementary Recorded Sayings*. The *datsu* of *datsuraku* means *gedatsu* or “liberation,” and is called the state of “unobstructed freedom” (*muge jizai*), released from all shackles. The *raku* of *datsuraku* means *sharaku*, or, “unconstrained,” and is known as the state of “ease in both body and mind.” In that way, having put down everything, attached to nothing whatsoever, *datsuraku* expresses the pure, unobstructed freedom (*jiyū muge*) of great enlightenment in both body and mind, and is that which is meant by “liberation.” It is that which *is* “body-mind fallen away.”

Wang Yangming also explains *datsuraku* in these terms.

“In the effort to learn, even if you completely dispense (*datsuraku*) with your desire for name and gain and other such pursuits, if there is the slightest thought of life and death, your entire being will remain discordant.” (*The Complete Works*)

Zen Master Dōgen held *shikan-taza*, or, “just sitting” with all one’s might in mediation, unmixed with stray thoughts, to be the actuality (*sugata*: form) of “body-mind fallen away.”

Having eliminated all attachments, but then turning back from that state of freedom of “body-mind fallen away,” just that is “fallen away body-mind.” That is to say, not dwelling in “body-mind fallen away,” but discarding even that *is* “fallen away body-mind.” Stopping in the state of enlightenment is not the real aim of Zen. From the high-gate of *satori* (self-enlightenment) one must turn to the low-gate of saving sentient beings (enlightening others). One must descend from the state of enlightenment, step into the midst of real society, and living in their midst, diligently practice to deliver all the deluded beings in the world from their suffering. This is the same as the expression “take a step forward from the top of a hundred foot pole” (Zengo 80), and is of a class with Zen Master Dōgen’s “you should learn the backward step of turning around your light and looking back on the radiance” (*General Advice on the Principles of Zazen*, Zengo 46).

Shinjin datsuraku, datsuraku shinjin is said of liberation over and above the falling off of body and mind, and is a state of truly thorough “fallen away body-mind.” This is also expressed as *datsuraku datsuraku*, or “fallen away fallen away.” It is the expression which Rujin used when he confirmed Dōgen’s enlightenment. And, for Zen practitioners, while they must pursue the enlightened state of “body-mind fallen away” as their goal, they are also called upon to take the backward step of turning to “fallen away body-mind.”

COMMENT

心なく身も消えはてて、何ものも、
いひたりしたり、なりやならむ。

Annihilate your body and mind,
And you will be able to say and do anything. - Bunan⁹⁵¹

Kōshō Uchiyama, who taught Zen at Antaiji Temple in Kyoto, favoured the phrase *atama no tebanashi* (頭の手離し), “opening the hand of thought.”

To open the hand of thought is to stop granting force or effect to the incessant instrumentality of thought as grasper or grasped. “When we think of something, we grasp it with our minds. If we open the hand of thought, it drops away. This is *shinjin datsuraku* (“falling off of body and mind”). When hearing Dōgen Zenji’s words *shinjin datsuraku*, many people imagine something like their body becoming unhinged and falling apart. This is not the correct understanding. When we open the hand of thought, the things made up inside our heads fall away; that’s the meaning of *shinjin datsuraku*.” According to Uchiyama, “to practice opening the hand of thought concretely with the body and mind is *zazen*” [seated meditation], and “enlightenment is nothing but awakening from illusions and returning to the reality of life.”⁹⁵² This is a return to Zen Master Bankei’s (1622-1693) unborn Buddha-mind (*fusshō no busshin*, 不生仏心), or the awakening of the Diamond Sutra’s non-abiding mind (*mushōjū-shin*, 無所住心), as actualized so tellingly by the Sixth Patriarch, Hui Neng (Zengo 87).

皮膚脱落尽
唯有一真实

⁹⁵¹ Suzuki Daisetsu “The Japanese Mind” in 1:3 Chanoyu Quarterly (Kyoto: Urasenke, Autumn 1970) 9 at 10.

⁹⁵² Kōshō Uchiyama, *Opening the Hand of Thought: Approach to Zen* (New York, NY: ARKANA, 1993) at 154, 155 & 157.

Shed your skin completely
And there is one true reality alone.⁹⁵³

⁹⁵³ *Hifu datsuraku shitsukushite, tada ichi shinjitsu nomi ari. Zen Sand supra* Note 13 at 434.

至道無難唯嫌揀択

Zengo: *Shidō bunan yuiken kenjaku*

Translation: The Supreme Way knows no difficulties, only avoid picking and choosing.

Source: *Shinjinmei* (*Faith-Mind Maxim*).

This is an old and well-known Zengo taken from the first two lines of the *Shinjinmei* composed by Sengcan (d. 606), the Third Patriarch of Zen in China. The *Shinjinmei* is a poem comprised of 146 lines of four-word verse presented in a sonorous style that well expresses the essence of Zen, while those two lines in particular provide the essence of the *Shinjinmei*.

Student-teacher dialogues with Master Zhaozhou (778-897) that include these two lines appear in both *The Record of Zhaozhou* and *The Blue Cliff Record* (cases 2, 57, 58 & 59). Otherwise famous for his *Mu* kōan, Zhaozhou was so especially fond of the phrase *shidō bunan* that he adopted the Buddhist name Shidō'an, and greeted his callers with it. Of those who achieved Great Enlightenment from the *shidō bunan* kōan was Zen Master Shidō Bunan (1603-1676), the Dharma heir of Zen Master Gudō Tōshoku, three time resident and chief abbot of the Myōshin-ji Temple. Taking the tonsure, he changed his name to Bunan, and late in life followed Zhaozhou by calling his home Shidō'an, or, Shidō Hermitage, where he passed his remaining years. In that way, the phrase *shidō bunan* holds something that draws the mind of Zen practitioners.

Shidō refers to the Supreme Ultimate Universal Way, the highest Truth, the Buddhist Path, the Buddha Mind, the Buddha-nature, Self-nature and Dharma-nature. *Bunan* means that which is without difficulties. "The Way is near," said Menzi, meaning the Supreme Way is not something far away at a great height, but is within the closest reach of our daily lives, and is not difficult to attain. Also, *yuiken kenjaku* is to be read *tada kenjaku o kirau*, where *kenjaku* is "to choose," (*erabu*) or "to prefer" (*yorikonomi*), that is, "to pick and choose," (*shushu sentaku*). To avoid (*kirau*) picking and choosing means that it is not good to adopt a dualistic perspective of 'yes versus no,' 'good versus bad,' and 'like versus dislike.'

The "mind" of the *Shinjinmei: Faith-Mind Maxim* is the alpha and omega of existence, also referred to as the Buddha Mind, Buddha-nature, True Thusness, and Self-nature. Originally unborn, undying, formless and unstruck, it is that spiritually illumined Absolute Existence which can neither be known nor seen. It is due to our dualistic, discriminating intellect that picks and prefers (*eri-konomi*) that we are unable to awaken to the mind that forms the root of this existence, or master the Supreme Way. If we cut off

this relativistic consciousness and establish ourselves in Absolute awareness, it is easy to master the Supreme Way (i.e. Buddha Mind or Buddha-nature). In that way, as in expressions like “both forgotten” and “cutting off both heads” (Zengo 6), emptying opposites of their opposition is a precondition to awakening to the Mind of the Buddha, one’s True Self.

古松談般若
幽鳥弄真如

Zengo: *Koshō hannya o danji; yūchō shinnyo o rō su.*

Translation: An old pine speaks innate Wisdom (*prajñā*); a hidden bird twitters Thusness (*shinnyo*).

Source: *Ninden Ganmoku (The Eye of Gods and Men)*: 4.

Prajñā (*hannya*, Zengo 11) is translated as “[innate] Wisdom.” Wisdom is the removal of vexations and delusory thoughts to become a Buddha, i.e. it is the Wisdom gained of enlightenment. Regarding the term *shinnyo*, the first character *shin* is the *shin* of *shinjitsu* or “truth,” and *nyo* is the *nyo* of *nyojō* or “the unchangeable,” i.e. it is the unchanging root-existence (ultimate reality, truth-body or Dharma-nature) within all things throughout the universe.

This verse means that the sound of the wind in the pines, the chirping of birds and all that enters the ear are voices of a sermon that manifest the Buddha (reality). Moreover, it means that an old pine can be seen as Wisdom, and a hidden (still) bird, absolute Truth. In that way, each and every thing between heaven and earth is the noble form (*sugata*: reality) of the Buddha, and a kindly sermon by the Buddha. From the perspective of the enlightened state of mind, there is naught that is not the form of the Buddha, nor that which is not a preaching of the Dharma. It is the same as -

“Valley streams and the wind in the pine all preach the Dharma,” and,

“The willow’s green is the form of my Goddess of Mercy;

The wind in the pine gives me a sermon on the ultimate salvation of all beings.”

In *Dongpo’s Joy of Zen Collection*, which may be thought of as a record of Zen sayings, the great Song dynasty literary talent Layman Su Dongpo (1036-1101) provided the following poem on his enlightened state of mind.

“River-valley sounds are His broad, long tongue,
And mountain colours, are they not His Pure Body?
The night brings with it eighty-four thousand verses,
But in following days, how can I present their like to anyone?”

Layman Dongpo was a writer who practiced Zen under the eminent Song dynasty Zen Masters Donglin Changzong (1025-1091) and Foyin Liaoyuan (1032-1098). This poem is an expression of the enlightenment he eventually achieved while working on the

kōan that he received from Dongling Changzong on “insentient preaching” (*mujō seppō*, i.e. that insentient things like grass and trees preach the Dharma in just the same way as do sentient, human beings). This poem also appears in Zen Master Dōgen’s *True Dharma Eye Treasury: River-valley Sounds and Mountain Colours*.

The “broad, long tongue” mentioned in the verse is one of the thirty-two distinguishing marks of the Buddha, His tongue being wide, long, pliant and thin. The “Pure Body” is the stainless Buddha Body in which vexations and delusory notions have been completely destroyed. The poet’s situation was such that he was able to hear the sound of valley streams as a blessed sermon by the Buddha, and to see mountain colours as the esteemed, pure Buddha Body. It was exactly as though with last night’s breeze the Buddha had explained 84,000 Dharma Gates to him, but his state of mind was such that he was unable to explain to others the sermon that he had heard.

This is the way that Dongpo described enlightenment, but in order to be able to accept the wind in the pines, bird songs, the sound of river-valley streams and mountain colours, just as they are, as the voice and form of the Buddha, you must have gone through an unceasing effort to dissolve the self into those things.

The mental state of old pines speaking innate Wisdom and hidden birds twittering absolute Truth is truly wondrous, and is the ultimate flavour-of-life (*daigo-mi*; flavour of clarified ghee) realized only by those of great enlightenment.

心随万境轉
轉処実能幽

Zengo: *Shinzui bankyō ten, tensho jitsu nōyū (Kokoro wa bankyō ni shitagatte tenzu, tenzuru tokoro jitsu ni yoku yū nari).*

Translation: The mind turns with its circumstances, its turning truly mysterious indeed.

Source: *Keitoku Dentōroku (The Jingde Record of the Transmission of the Lamp).*

In the Zen school, besides texts like the 1,700 kōan *Keitoku Dentōroku* (compiled in the Song era by Daoyuan in thirty fascicules), this phrase also appears in *The Record of Linji*.

It is the first two lines of the Dharma transmission verse by the 22nd Indian Patriarch Manorhita (second in line to the King).

*Kokoro wa bankyō ni shitagatte tenzu,
Tenzuru tokoro jitsu ni yoku yū nari.
Nagare ni shitagatte shō o nintoku sureba,
Yorokobi mo naku mata yū mo nashi.*

“The mind turns with its circumstances,
Its turning truly mysterious indeed.
By following the flow, knowing its nature,
Neither joy nor sorrow exists for me.”

The human mind responds to the objective phenomena of the external world, incessantly moving from one thing to the next, changing its appearance like a revolving lantern. Without attachment to the sensory impressions of things in the external world, however, be ever like moving clouds and flowing water (*kōun ryūsui*), not stopping in anything whatsoever, and deal with the current of human life in a state of no-mind. It is that very functioning of the free, unhindered (*jiyū muge*) no-mind or no-self that is so deeply mysterious, abstruse, and impossible to easily fathom. Responding to the ever varying conditions of the outer world, awake to original mind or original nature, moved by neither joy nor sorrow, dealing only disinterestedly with the passage of time, just as it is, the mind is not stopped by any attachments whatsoever.

This poem is an excellent expression of the Zen state of awakening, or, *satori*. It is analogous to the well-known Zen phrase in the *Diamond Sūtra*, “engender that non-abiding mind” (Zengo 87). That means, although the mind is always turned to the events and phenomena of the outside world, they are dealt with from freedom and independence

(*jiyū jizai*), just as they are, without mental attachments. Even though the comings and goings of a multitude of phenomena are projected onto the mind-mirror, reflecting their forms with your no-mind, just as they are, you are happy in times of joy and sad in times of sorrow, the beautiful is beautiful, the ugly is ugly, and not stopping in anything whatsoever, you go entirely with the flow. In the Zen School, having neither deluded thoughts nor an attached mind is the state of no-mind, referred to as “no room for even one speck of dust” (where “dust” refers to “vexations” or “defilements”), or as “without leaving a trace,” (meaning “trackless,” as in the expression *mosshoseki* or “leaving no trace,” Zengo 79 [said of actions free of dualistic ideations]).

Whether in favourable circumstances or adversity, because it is not possible to proceed and to develop if settled in one state or the other, living at ease, stopped there, one must maintain a positive attitude at all times, roll with one’s circumstances and obtain to natural, free subjectivity (*nin’un jizai na shutai-sei*). The opening of a living path (*katsuro*: escape route) depends on how one “turns.”

According to *The Record of Linji*, Zen Master Linji said, “when you are the Master wherever you are, every place you stand is real” (Zengo 86). Established always and in every place in one’s subjectivity, in other words, the Master (*shujinkō*, Zengo 13), the mind can obtain to freedom and reality.

菊水月在手
弄花香滿衣

Zengo: *Kikusui getsu zaishu, rōka kō man'i* (*Mizu o kikasureba, tsuki te ni ari; hana o rōsureba, ka e ni mitsu*).

Translation: Scoop up water, and the moon is in your hands; toy with flowers, and their scent is in your clothes. .

Source: *Kidōroku* (*The Record of Xutang*): 3.

This is a line from the poem *Spring Mountains* by Ganbao (no dates) of China's Eastern Jin dynasty (317-419), one who was concerned with wizards and monsters. It appears in the *Kidōroku*, the record of Zen Master Xutang Zhiyu (1185-1269), but it also appears in the Zen *sangha* phrase collection *A Verse Notebook*.

This verse means that when water is scooped up into the hands, the reflection of the moon dwells clearly in one's palms, and that when gazing upon and toying with flowers, their fine fragrance soaks deeply into one's garments. Cradling the moon in one's hands, and the scent of flowers penetrating one's clothes, is the absorption into oneness of the self with the likes of water and flowers. This is also known as "mind and world, one thusness" (*shinkyō ichinyō*) and "things and self, one heap" (*motsuga ichi'e*). It is the one body (*ittai*: single substance) of the subjective and the objective, the self and things.

In art, they speak of "empathy" (*kanjō-inyū*). That is to impose (*inyū*) one's feelings (*kanjō*) or spirit on external objects, and so be aware of the conjoining of the two. Immersing one's feelings into the willows along a river bank is to have anthropomorphized or assimilated them. Having set aside the relative ideations of self and other, subjective and objective, one could say that it is the state of oneness of "mind and world, one thusness." As long as self and other, mind and things, exist separately and in opposition to each other, it will be impossible to grasp Truth. Therefore, it is critical to remove both aspects of relative ideation and become one with the single thing. That is to say, when reading, penetrate the material; when working, work wholeheartedly; and, when competing, compete utterly. In that way, when, with undivided attention, you are absorbed in oneness, relative ideations are exhausted and there unfolds a new state of mind. Without achieving the state of *samādhi* it would be difficult to realize (*taitoku*: bodily attain) Buddha Mind, or, Buddha-nature, and to discover original Self.

In that way, regarding the mental state of one-thusness that transcends the relativity of self and other, me and things, when someone asked the Song dynasty philosopher Zhou Lianxi why he did not remove the grass that grew below his window,

he responded, “their wishes are common to mine.” This was Lianxi’s awakened-*satori* state, oneness with an objective phenomena (grass), a revelation of the realm of “mind and world, one thusness,” and of “things and self, one body” (*motsuga ittai*). The Chinese Taoist, Zhuangzi, became a butterfly in his dream. Fluttering pleasantly around the sky to his heart’s content, forgetting that he was Zhuangzi (Zengo 4), his transformation into that, too, is the world of one thusness. In Zen, that is penetrating *Mu*, becoming one thusness with *Mu*. In that way, it is important to work on (*kufū*) concentrating the mind to oneness, without entry by worldly thoughts. In the Zen school this is known as “one aim without distraction” (*shuitsu muteki*), what the Song dynasty philosopher Cheng Yichuan (1107-1182) called “concentration on one thing without distraction” (*shuitsu museki*). Both expressions mean to concentrate the mind to a singularity, not chasing after externals – that which is called being “pure and simple” (*junitsu muzō*).

This Zengo says that each and every thing between heaven and earth reveals the Buddha Mind, or, Buddha-nature, that it exists at all times, in every place. Scoop up water, and Buddha Mind is revealed therein; toy with flowers, and there is manifest the Buddha Way. One could say that in the first line of this Zengo, the moon of True Thusness (*shinnyo*) is everywhere brilliant, and, in the next line, that the True Reality (*jissō*) of the flowers are forever releasing their fragrance.

With Truth always and everywhere being revealed all around one, the important thing is to not shut one’s eyes to it, to become one with things that harbour Truth, and to not allow the heart-of-mind (*kokoro*) to be carried away by externals.

吾心似秋月
碧潭清皎潔

Zengo: *Goshin ji shūgetsu, hekitan sei kōketsu (Waga kokoro wa shūgetsu ni nitari, hekitan kiyoku-shite kōketsu tari).*

Translation: My mind is like the autumn moon, o'er the limpid purity of an emerald abyss.

Source: *Kanzanshi (Cold Mountain Poems).*

Hanshan, the author of this verse that is found in his *Kanzanshi*, along with his good friend Shide, is thought to have been an eccentric monk of Tang dynasty China whose historicity is nevertheless unclear. Indeed, it is considered likely that they are both fictional characters, the stuff of legend.

Hanshan, or, Cold Mountain. took his name from the craggy mountain on which he lived, while Shide (Picked-up) got his name because he was a foundling of the streets, from whence he was picked-up and raised. Neither their family names nor dates are known. They are portrayed as emaciated and poorly dressed, wearing birch-bark hats and large wooden shoes. Unlike ordinary people, in word and deed they are unconstrained (unworldly and open hearted), and in paintings Hanshan usually stands holding a broom, while Shide stands holding an open scroll. However, there are also portrayals in which both of them are fat and round-faced, standing, but holding nothing.

Hanshan's collection of *Cold Mountain Poems* (in two fascicules), comprises 311 verses of three, five and seven syllables, though most are five-syllable regulated verses. Other worldly and with a touch of Zen, his poetic style was critical of the times, and very lofty, broad and popular with the general public.

Many verses of the *Kanzanshi* express the Zen Mind, but the subject verse is both charming and well-known. Just like the pure clarity of the gleaming, bright moon in the autumn evening sky, one's mind illumines every corner of the world in all of its ten directions, and its pure light even penetrates to the very bottom of the green, deep abyss. It is a composition on the mind of innocence, without a speck of dust.

The eminent Tang dynasty Zen Master Huangbo Xiyun (d. ca. 850) said, "mind is fundamentally undeluded" (*The Wan-ling Record*). As with his saying that "this original, pure mind is forever of itself perfectly shining, and it illumines everything, everywhere" (*Essentials of the Transmission of Mind*), the mind is something that is originally pure, unstained, bright and true. It is the serene state of mind that is without

delusion or depravity that is metaphorically referred to as a bright moon, or a spotlessly shining mirror, or a limpid pool of water (undisturbed by waves).

Not one's ordinary mind, *that* Mind is the original substance of mind, and is that which is called *xing* (J. *shō*) or "Nature." That Nature, which is the Mind of the mind and the heart's True Nature, is neither relative nor discriminative, but is rather universal and absolutist. Not the self-centered, deluded or ill-intended mind, it is True Mind, Original Mind, the Mind of the Way, the Buddha Mind or Buddha-nature, and it is that which the Sixth Patriarch Huineng (638-713) called Self Nature. It is also variously referred to as "Original Face," or "perennial clarity" (*jōseisei*), or "pure intelligence, no stupidity" (*koreifumai* or *kyoreifumai*).

In his *Complete Works*, Wang Yangming (1472-1528) said, "the mind's pure intelligence and clear consciousness are (what I call) innate 'knowledge of the good' (*liangzhi*)."¹ In that way, Wang called the substance of the clean, bright, pure and true mind *liangzhi* or "innate goodness," whereas Song and Ming dynasty philosophers expressed the 'substance of mind' with the single character *xing*, or, "Nature."

The substance of the One Absolute Mind, as symbolized by the bright moon or clear mirror, is without self, without mind, and is endowed with brilliant equality and universality, absent any discrimination. According to Hanshan, the mind may be *like* the bright moon, but since there exists naught to compare to that pure, clean Mind which is complete and lacking in nothing, there are also no words to explain it. For that reason, Hanshan followed his verse with the following.

*Mono no hirin ni tauru naku,
Ware o shite ikan ga tokashimen.*

"With no-thing its equal with which to compare,
How am I to explain myself?"

The verse, "my mind is like the autumn moon, o'er the limpid purity of an emerald abyss" reveals the state of Hanshan's enlightened Way, but I wonder if our minds are truly pure and calm like the bright autumn moon? Should we not all return to the origin of our pure human nature and reexamine ourselves once more?

座水月道場
修空華万行

Zengo : *Za suigetsu dōjō, shu kūge mangyō* (*Suigetsu no dōjō ni zashi, kūge no mangyō o shusu*).

Translation: Sitting in the ‘Moon in Water’ Bodhimandala (*dōjō*), performing countless ‘flowers-in-the-sky’ ascetics.

Source: *Zenrin Kushū* (*Zen Sangha Phrase Collection*).

Besides the *Zenrin Kushū* (ten character phrases), this also appears in the *Record of the Clouds and Moon Over [Mt.] Dong* (the Nan’ei Kenshū edition). Of this ‘moon in water’ men of yore would sing:

Utsuru tomo tsuki wa omowaji utsusu tomo
Mizu mo omowaji Sarusawa no ike

“With no intent to be reflected the moon still appears
In the water with no intent to reflect it of Monkey Swamp Pond.”

In that way, neither the water nor the moon have the will to reflect or to be reflected, the water being water, the moon being the moon, each operating in complete freedom. Like the water and moon, abandoning all to nature in every time and place, the working of that unobstructed freedom (*muge jizai*) that is without purpose is known in the Zen school as “the wonderful working of natural non-effort” (*nin’un musa no myōyō*). It is for the establishment of that state of the working of freedom and independence (*jiyū jizai*) that is not attached to, or, obstructed by, anything whatsoever, that we, nevertheless, must strive.

“Sitting in the ‘Moon in Water’ Bodhimandala (*dōjō*)” is to establish oneself in the *kyōchi* or “state” (*dōjō*: Holy Site) of the water and moon. As explained elsewhere in this book, the term *dōjō* or Bodhimandala refers to the place where the Buddha was enlightened (or, achieved the Way), in other words, the Diamond Seat (meditation seat) beneath the Bodhi-tree near the Nairanjana River in Central India, and in general to all places where Buddhism is practiced.

“Flowers in the sky” refers to the countless flowers that appear to float about in the sky to the bleary eyes of one afflicted with some malady of sight. This closely resembles myodesopsia, an affliction in which fine, mosquito-like things appear to fly about in the sky in front of one’s eyes. “Flowers in the sky” are also called *gange* or “flowers in the eye,” while the fluttering and random fall of countless flowers in the sky

is called *kūge rantsui* or “the random falling of flowers in the sky.” It is to be understood as an ailment, the seeing of something that does not really exist.

These “flowers in the sky” are fictions. Without real existence, they arise out of mental delusions, and are dependent upon the hallucinations of illusory thoughts. It is because we are prisoners of vexations and delusory thoughts that the truly non-existent is seen as reality. In a word, “flowers in the sky” are similes for “vexations and delusory thoughts.”

Mangyō are the 84,000 or ‘countless’ minor activities, here, simply a reference to various (religious) observances. Cutting off vexations and delusory thoughts that are the “flowers in the sky,” and, practicing no-mind, are what is meant by “performing countless ‘flowers-in-the-sky’ ascetics.”

In the Zen school, the expression “sitting in the ‘Moon in Water’ Bodhimandala, performing countless ‘flowers-in-the-sky’ ascetics” is an allegory for those who have entered the Way and perform all sorts of ascetic practices, but whose mental activities (traces) do not cease (become traceless). Performing sundry commendable things, boasting about one’s activities, expecting some sort of praise or respect from others, traces remain, and attachment even to those good deeds results in no merit whatsoever (*mu kudoku*). It is the same as when, having worked exhaustively on behalf of Buddhism to build so many temples and to create so many Buddha images, Emperor Wu of the Liang dynasty asked Bodhidharma what his merit might be, and Bodhidharma responded “no merit whatsoever.” To expect merit cannot be called real merit. What is important is that no-mind which is unattached to anything whatsoever, holds no expectations whatsoever, and is not at all caught in the traces of things done.

Like the unintentionality (*mushin*: no-mind) of the moon and water, settled in the state of unobstructed self-existence (*jiyū muge*), one must conduct oneself isolated from attachments, view all things as empty, and penetrate ‘no merit whatsoever.’ What does this mean? That we should sweep away vexations and delusory thoughts, and lead our lives established in the water-and moon-like state of no-mind. If the mind is not made true and clear, all that we do will hold neither meaning nor value for us.

水流元入海
月落不離天

Zengo : *Suiryū gen nyūkai; getsuraku furi ten. (Mizu nagarete mata umi ni iri; tsuki ochite ten o hanarezu.)*

Translation: Water flows, but back to the sea; The moon sets, but never leaves heaven.

Source: *Gotō e'gen (A Compendium of the Sources of the Five Lamps)*: 16.

There is a dialogue regarding this phrase between the Yuan dynasty Zen Master Zhongfen Mingben (1263-1324) and a certain monk. A monk asked Mingben, “I seek for traces of the whence and whither of life and death. At birth, where did we come from?” “Water flows, but back to the sea,” he said.

The monk further inquired, “at death, where do we go?”

Mingben responded, “the moon sets, but never leaves heaven.”

River waters flow every which way but, in the end, all pour into the great sea of their origin. The moon moves from the east to sink in the western sky, but in its revolution it never departs from the heavens. That is the sense of this verse couplet. Saying that “river waters flow every which way, and the moon moves from the east to sink in the west” is to say that, among people, there are distinctions between old and young, male and female, good and bad, and poor and rich. Saying that “in the end the waters return to the great sea of their origin, and the moon never leaves the heavens” is to say that all people are endowed with the same Original Mind, or Buddha-nature. In that way, people may have a variety of distinctive characteristics, but all possess the self-same Original Mind, or Buddha-nature. This is undifferentiation in opposition to differentiation. This world of discriminatory distinctions (*sōtai-teki sabetsu no sekai*), just as it is, is [none other than] the world of absolute undifferentiation (*zettai byōdō no sekai*). In other words, differentiation is undifferentiation (*sabetsu soku byōdō*) and undifferentiation is differentiation (*byōdō soku sabetsu*).

As in the saying that “the ten thousand things return to the One” (Zengo 41), in the final analysis, the ten thousand dharmas (all phenomenal things) return to absolute oneness. All things return to the true quiescence of their origin, and it is that returning to their root of truth that is also called “returning to the source,” “returning to the foundation,” and “returning to the real,” or that is also referred to as “returning to the Origin, going back to the Source” (*henpon gengen*). That returning to the origin, the source, the foundation, or, the real, is to awaken to the Buddha-nature, or Original Mind, and is nothing other than the penetration of Original Self. Like flowing water that returns to the sea, or the moon that never leaves the heavens, I hope that people too will not forget the place to which they return, the Original Source which is their foundation, in

brief, the Buddha-nature or Original Mind of their original endowment, and thereby always adhere to the maxim, “nourish the Source.”

However, considering water and the moon as constant, unchanging existences, while, on the other hand, recognizing that water is always in ceaseless motion, and that the moon waxes and wanes, it is also possible to view them as manifestations of impermanence. In that way, they manifest both permanence and impermanence. It could be argued that because of the artificial limitation of emphasis on the water and moon returning to the sea and the sky of their fundamental origin, i.e. Buddha-nature or Original Mind, this has been a one-sided interpretation.

天地与我同根
万物与我一体

Zengo: *Tenchi yo ga dōkan; banmotsu yo ga ittai* (*Tenchi to ware to dōkon; banmotsu to ware to ittai*).

Translation: Heaven, earth and myself are of one root; all things and myself are of one body.

Source: *Hekiganroku* (*Blue Cliff Record*): 40.

Besides the *Hekiganroku*, this phrase appears in texts like the *Book of Zhao* (*A treatise on nirvāṇa without name*) authored by Sengzhao, one of the Four Philosophers and a student of the well-known Eastern Jin dynasty sūtra translator Kumārajīva (344-413), and in Zen Master Bassui's *Sermons in the Vernacular*. Moreover, in the Taoist writings of Zhuangzi are found the expressions "all things and I are one" (*Zhuangzi: Settling the Controversies*), and "the ten thousand things are one in their government" (*Heaven and Earth*). Wang Yangming too states that "to the mind of the sage, Heaven, earth and all things are one body" (*The Complete Works*).

The universe of things is entirely multifarious. In it, there exists the big, the small, the long, the short, the square, the round, the bent, the straight, the high and the low - not oneness. Attaching themselves to these distinctions, people give rise to illusory thoughts. However, when in the state of no-self and no-mind one looks for the root of those distinct phenomena, one comes to realize that all are of the same root and the same body, and that here, Heaven, earth and myself are of one root and all things are of one body. Arriving at the consciousness (*kyōchi*) where objective phenomena and the subjective self are a single body of thusness (*ichinyo ittai*), illusory discriminatory ideations are swept away and reality is manifest.

Sengzhao's expression appears in the *Hekiganroku* in a dialogue between Reverend Nanquan (749-835), the Dharma heir of the eminent Tang dynasty Zen Master Mazu Daoyi, and Great Official Lu Xuan (764-834). It also appears in chapter eight on Nanquan Puyuan in *The Transmission of The Lamp*, and case ninety-one of the *Book of Serenity*.

Lu Xuan was Nanquan's student and a brilliant Buddhist layman said to have been ardent about Zen and to have frequently been involved in exchanges with Zen practitioners. Apart from this dialogue with Nanquan, *Lu Xuan, Heaven and earth - one root*, there is also *Lu Xuan's Goose in a Bottle*. Allow me to explain. Lu Xuan said to Nanquan, "there is an old tale of a goose raised in a bottle. It became too big to get out. How would you get it out without damaging the bottle or harming the goose?" Nanquan

called out to Lu Xuan. When the latter responded, Nanquan said, "There! It's out!" It is essential to go beyond the relative ideations of host and guest.

One day, Lu Xuan said to Nanquan: "Dharma Master Zhao said something difficult to understand but quite marvelous, that 'Heaven, earth and myself are of one root, all things and myself are of one body'." Nanquan pointed to a flower in the garden, called to the Official and said, "worldly people see this flower in a trance."

Taking up Nanquan's response, Lu Xuan's quoting Dharma Master Zhao was big talk that smacked of enlightenment, but attached to that enlightenment he remained in the world of dreams, not knowing the true reality of the flower. Nanquan's is an admonition to dispense with such pride and attachment. It may be surmised that Nanquan's pointing to the flower as a hint to Lu Xuan that Dharma Master Zhao's truth is revealed therein, is due to his having been unable to grasp it. In a word, sweeping away all attachments and viewing Heaven, earth and all things in no-self and no-mind, the true state (*shinjissō*) of things unfolds naturally, the self is absorbed therein, and self, Heaven, earth and all things become one body of truth (*ittai ichinyo*). It is an issue of ultimate concern to achieve the state of mind (*kyōchi*) in which Heaven, earth and self are of one root, and all things and oneself are of one body.

行亦禪
座亦禪
語默動靜
體安然

Zengo: *Gyō mo mata Zen. Za mo mata Zen. Go-moku-dō-jō, tai an nen.*

Translation: Walking is Zen. Sitting is Zen. Talking, silent, moving or still, the Essence is naturally at ease.

Source: *Shōdōka (The Song of Attaining the Way)*.

In its narrow sense, *gyō* is the *gyō* of *gyōjū-zaga*, the “four cardinal behaviours.” Meaning “to walk” (*hokō suru*) in this case, the Japanese *Kun*-reading of the sentence [*gyō mata Zen*] is *iku mo mata Zen*: walking is Zen. When *gyō* is explained in its broad sense of conduct or behaviour (*furumai*), it refers to the entirety of daily life, whether walking, standing, sitting, lying down, speaking, silent, moving or still. In Buddhism, the four cardinal behaviours are called *shi-igi*, the Four Dignities, those being four categories of day-to-day activities that comport with the teachings and precepts of the Buddhist Patriarchs.

Zen is short for the transliterated Sanskrit *Zenna* [← Ch. *Channa* ← Skt. *Dhyāna*], and is variously translated as “meditation” (*jō*), “pure thought,” (*jōryo*) and “contemplative practice” (*shiyui-shu*). It is to hold the mind to a single thing in a unified state without distraction. In *Points to Watch in the Practice of Zazen* this is called “undivided contemplation” (*kansō muyo*: absorption of mind dwelling on a single point). “Pure thought” is serene thinking with a unified spirit, and “contemplative practice” is the practice of thinking with a concentrated mind. *Zen* may be an abbreviation of either *Zen-shu* - the Zen sect – or, *zazen* - seated meditation - but here it refers to the mind grown tranquil and pure, dwelling at peace in a unified state. This is exactly the *shuitsu museki* “concentration on one thing without distraction” described by the Song dynasty philosophers Cheng Yichuan (1107-1182) and Zhu Huian (1130-1200) that I have already discussed (Zengo 42). *Shuitsu museki* is mental concentration. Since it is referred to as *jing* (J. *kei*) or “seriousness,” *jing* is synonymous with *Zen*. _

Both going and sitting being Zen, seated meditation (*zazen*) alone is not Zen. When talking with people, when silent, when moving the body or when taking a breather – in all those things of everyday life, there is naught that is not Zen. It is because walking, standing, sitting and lying down are all Zen that body and mind calm down and become tranquil together. That is the sense of this verse.

In *Dahui's Letters*, the eminent Song dynasty Zen Master Dahui Zonggao (1089-1163) also said that “the Buddha Dharma is there in daily activities. It is in walking, standing, sitting and lying down. It is in drinking tea and eating rice. It is in stating and inquiring. It is in deeds and their effects.”

It is also stated that “[whether] active or still, [one is] ever in serenity (Zen)” in the *Clarifications on Cultivating Mind* by Zen Master Chinul (1158-1210), the National Preceptor Pojo (Universal Light), the Patriarch who revived the Sōtō sect in Korea. Whether in activity or at rest, it is important not to lose the Zen Mind.

Wang Yangming said “[the mind is] calm in activity, [and it is] calm in tranquility” (*The Complete Works*), and this has the same meaning as “walking is Zen, sitting is Zen” in the *Shōdōka*. Both Zen practitioners and Confucianists alike describe the entire corpus of everyday activities within the dual aspects of activity and tranquility to be Zen. These two aspects of activity and tranquility in everyday life are the precious loci of Zen, but rather than efforts in tranquility, the emphasis is on training in activity. I have already discussed Zen Master Baizhang's saying “a day of no work is a day of no eating” (Zengo 88), which emphasized this point. Wang Yangming discussed being “trained and polished in one's affairs” (*jijō ma-ren*), particularly the cultivation of spirit in the actual affairs of life. This too attaches significance to effort in activity.

Since everything in everyday life is Zen, throughout their lives people are always practicing Zen everywhere, whether they like it or not. Whether aware of it or not, we live rooted in the center of a “Zen” environment. We hope to strive for a more complete spiritual life based on this awareness.

風吹不動天辺月
雪圧難摧澗底松

Zengo: *Kaze fukedomo, dōzezu tenpen no tsuki; yuki osedomo, kudake-gatashi kantei no matsu.*

Translation: High in the sky the moon, unmoved, though winds may blow; Low in the valley the pine, unbroken, though heavy with snow.

Source: *Futōroku (Comprehensive Record of [The Transmission of] The Lamp)*: 16.

Blowing snow is driven hither and yon at the whim of the wind, but blow as it may, the moon in heaven doesn't so much as quiver. Ordinary trees are crushed under snow, but fall as it may, the valley pine stands sublime. Whatever the pain and suffering, this verse expresses a completely unperturbed, adamant faith and will. Even under adversity, essential for life in this world is hard work and diligence which bears the unbearable and tolerates the intolerable. As in men of yore's saying that "hardship makes of you a gem," the very act of bearing up under privation reveals for the first time the real value, the essential character, of things, and shapes greatness of character.

The moon and the pine in this verse can be likened to the pure, undefiled Original Mind and Buddha-nature of our original endowment, while the wind and the snow may be likened to vexations and delusory thoughts. In that way, this verse can be explained to mean that within the deepest interiority of the mind, the majestic Buddha Mind or Buddha-nature is neither perturbed nor sullied by vexations and delusory thoughts.

There is a similar verse to "unmoved, though winds may blow," namely, "unmoved, though the Eight Winds may blow." The latter is found in Chapter 2 of *A Classified Collection of Zen Materials*, as well as in the verse section of Case 33 of the *Book of Serenity*.

Buddhism speaks of eight types of wind: *ri-sui*, *ki-yo*, *shō-gi* and *ku-raku*. *Ri-sui* refers to the ups and downs of life, where *ri* (gain) suits one's fancy and *sui* (loss) runs counter to one's desire. *Ki-yo* refers to "slander" (*yo*) and to "praise" (*ki*) done behind the back, while *shō-gi* is "abuse" (*ki*) and "flattery" (*shō*) done to one's face. *Ku-raku* refers to "pain and suffering" (*ku*) and "happiness and pleasure" (*raku*). Human beings both love and hate, and as these Eight agitate the mind, they are likened to Winds. Even should such a wind which agitates the mind blow unbearably all around one, living at peace in the True Dharma (the correct Buddhist teachings, the Truth), remaining completely undisturbed, is to be "unmoved, though the Eight Winds may blow." This phrase is the same as this fourteen-character barrier, a Zengo that expresses unwavering faith, whatever the circumstance, and one would do well to keep both verses in mind.

山家富貴銀千樹
魚夫風流玉一蓑

Zengo: *Sanka no fūki wa, gin senju. Gyofu no fūryū wa, gyoku issa*

Translation: The treasure of a mountain hut, a thousand silver trees. The jewel of a rustic fisherman, a single straw coat.

Source: *Kaiankokugo (Tales from the Locust-tree Land of Tranquility)*.

Besides Zen Master Hakuin's *Kaiankokugo*, this phrase also appears in the Patriarch of Japan's Ōbaku Zen Sect, Zen Master Ingen's (Yinyuan) *Three-reed Flute Collection*.

The beautiful spectacle of a snow faced mountain, the world transformed to silver, is indescribably priceless, beyond value; that is the wealth of a simple mountain cottage which cannot be obtained through things. Again, the rustic style of the fisherman as he stands in his boat wearing his bamboo hat and simple straw coat excels in value the finest jewel.

One who has discarded his desire for name and fame, and has resigned himself to poverty and simple circumstance, satisfied, at ease, is he not that perfected one who has truly transcended this secular world? The life of a mountain man and a fisherman is one of simplicity and poverty, but overflows with purity, sincerity and a peace of mind difficult to find.

Connected to this verse, the *Biographies of Four Dynasties of Eminent Monks* has the Zengo:

“Three acres of tea provide the mountain monk a living;
A single bamboo pole provides the fisherman his life's work.”

This phrase describes the self-satisfaction of the mountain monk with three acres of tea fields, and of the fisherman with his simple bamboo fishing pole. This is also a verse on the latitude and serenity of mind found in poverty by the man of the Way, detached from secular matters.

In the *Analects, Book VI: There is Yong!*, Confucius praised the life style of Yan Hui (Zengo 79) as foremost in the practice of virtue in the following terms.

“Admirable indeed was the virtue of Hui! With a single bamboo dish of rice, a simple gourd dish of drink, and living in his mean, narrow lane, while others could not have endured the distress, he did not allow his joy to be affected by it. Admirable indeed was the virtue of Hui!”⁹⁵⁴

Not distressed by his poverty, detached from name and gain, calm of mind and ever pursuing the Way in bliss, such a man was Hui. Like the mountain monk and the fisherman, he too was a man of enlightenment, a man of Zen.

Again, the Zen attitude towards life is reflected in the following.

“Seek neither name nor profit,
Be undisturbed by poverty,
Seclude yourself in the mountain depths,
And scatter the dust of the world.”

In the Zen sect one is admonished to cast away or cut off attachment to name and gain, as in the phrase, “both name and profit are dispensed,” since such attachment is an obstacle to practice. Dispensing with name and profit, “simultaneously cutting off both heads” (Zengo 6), you will realize for the first time a consciousness (*kyōchi*) of unhindered freedom and spontaneous independence (*jiyū muge nin'un jizai*).

COMMENT

萬事無心一釣竿
三公不換此江山

I do not care about the ten thousand things, only about my fishing pole.
I would not exchange for three dukedoms these mountains and streams.⁹⁵⁵

⁹⁵⁴ Confucius, *Confucian Analects (Book VI: 9)* trans. James Legge, in *The Chinese Classics: vol. 1* (Hong Kong: Hong Kong University Press, 1970) at 188. Also quoted in Victor Sōgen Hori, *Zen Sand* *supra* Note 13 at 622-23.

⁹⁵⁵ *Banji mushin nari itchōkan/ sankō ni mo kaezu kono kōzan. Zen Sand, supra* Note 13 at 571.